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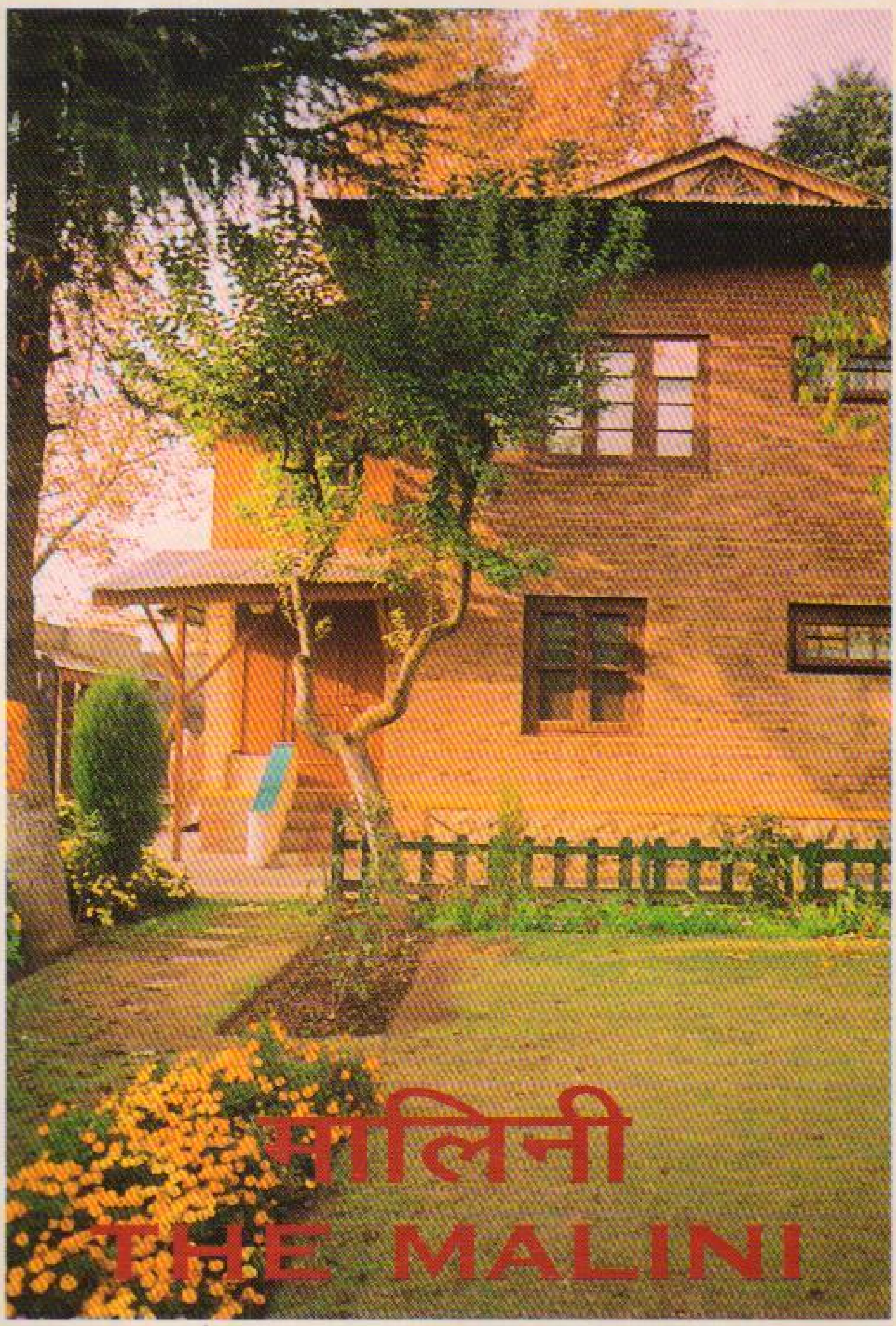

ISHWAR ASHRAM TRUST

ISHBER (NISHAT), SRINAGAR, KASHMIR

Vol. 7th, January 1997 Year IInd

ह्रीं

मालिनी

THE MALINI

Abhinavagupta about Mālinī

यन्मयतयेदमखिलं, परमोपादेयभावमभ्येति।
भवभेदास्त्रं शास्त्रं, जयति श्रीमालिनी देवी।।

Śrī Mālinī Devī is ever victorious. In union with her all the treatises of non-dualistic order achieve the nature of divine potency.

T.A.A. XXXVII

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ॐ नमः परमसंविद् चिद्वपुषे

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सम्पादक की लेखनी से

"मालिनी" के सातवें अंक को सद्गुरु महाराज के शिष्यों, प्रियभक्तों व पाठकों के समक्ष प्रस्तुत करते हुए हमें अपार हर्ष हो रहा है। जयन्ती विशेषांक का जिस श्रद्धा के साथ स्वागत किया गया वह सराहनीय है और पाठकों के अपार उत्साह का प्रतीक है। यद्यपि यह बात निर्विवाद है कि मालिनी अभी उस छोर पर नहीं पहुंच रही है जिसकी अभिलाषा सद्गुरु महाराज को थी पर हम सबका सम्मिलित प्रयास वह दिन अवश्य दिखायेगा जब प्रत्येक हिन्दू परिवार मालिनी के अद्वितीय परिमल से सुरभित होगा। राज्यसभा के वर्तमान सांसद और भूतपूर्व केन्द्रीय मन्त्री डा० कर्ण सिंह महोदय के साथ "कश्मीरशैवदर्शन मठिका" के उद्घाटन के विषय में विचार-विनिमय के दौरान सद्गुरु-महाराज ने इस मठिका की मौलिक पत्रिका मालिनी के प्रकाशन का प्रस्ताव उनके सामने आज से लगभग अढाई दशक पूर्व रखा था जिसे डा० महोदय ने अतीव सराहा था। पर अज्ञात कारणों के परिणामस्वरूप मठिका की इस मुख्य पत्रिका का प्रचलन विधिवत् उस समय न हो सका। 'सन्तों की सद्इच्छा किसी न किसी समय अवश्य प्रस्फुटित होती हैं', इस सत्य का साक्षात्कार मालिनी के पुनः प्रकाशन और पाठकों में इसके प्रचार से होने लगा। हमारे सद्गुरु महाराज के हाथों जनमानस की भूमि में डाला गया यह छोटा सा मालिनी बीज अवश्य ही एक दिन वटवृक्ष का सा विशालकाय होकर भवनिदाघ से संतप्त बटोहियों को शीतलता और शान्ति प्रदान करेगा।

इस अंक में पहिली बार सद्गुरु महाराज की परमभक्त शिष्या विदुषी डा० बिटिना ने आचार्य अभिनवगुप्त के परम प्रचलित "भैरव-स्तव" का विवरणात्मक अनुवाद भेजकर हमें अनुगृहीत किया। हम उनके परम आभारी हैं। आशा है कि उनका इस प्रकार का सहयोग अब निरन्तर रूप से प्राप्त होगा।

हमारे राज्य के प्रसिद्ध कवि, आलोचक, आचार्य डा० रत्नलाल शान्त ने हमारी सर्वस्वभूता सिद्धयोगिनी लल्लेश्वरी पर चिन्तनात्मक लेख लेखकर हमारी इस पत्रिका की परिधि का समुचित विस्तार किया। शैवयोगिनी लल्लेश्वरी का कश्मीर शैव दर्शन के साथ अटूट सम्बन्ध है, या यूं कहा जाये कि यह कश्मीर शैवदर्शन की साक्षात् प्रतिमूर्ति है। डा० शान्त ने सबसे पहिले इस सिद्धयोगिनी के नाम के साथ जुड़े विभिन्नमतों की समीक्षा करके लल्लेश्वरी नाम की अन्वर्थता को सिद्ध करने का सफल प्रयास किया है। आशा है कि आचार्य महोदय मालिनी के अगले अंकों में इस योगिनी के दर्शन सम्बन्धी विचारों का तुलनात्मक मन्थन करने से भी हमारे पाठकों को लाभान्वित करेंगे।

डा० बी.एन. कल्ला संस्कृत भाषा के जाने माने विद्वान् हैं। ये हमारे सद्गुरु महाराज के विशेष आदर के पात्र थे। कश्मीरी भाषा में शैवदर्शन पर पुस्तक की रचना करके इन्होंने इस क्षेत्र में पहिला प्रयास किया था। कश्मीर शैवदर्शन पर अंग्रेजी भाषा में आलोचनात्मक लेख लिखकर इन्होंने हमें अतीव सम्मानित किया।

हमारे पाठकों को विदित ही है कि हम आश्रम की गतिविधियों पर त्रैमासिक विवेचनात्मक विवरण साल में चार बार प्रकाशित किया करते थे। स्वतन्त्र रूप से उसका प्रकाशन स्थगित करके मालिनी के इस अंक से ही अंत पर "From Ashram Desk" के शीर्षक के अन्तर्गत अब आश्रम/ट्रस्ट की गतिविधियों से सम्बन्धित लेखा जोखा प्रस्तुत किया जा रहा है। पाठकगण हमारे इस प्रयास को अवश्य ही सराहेंगे।

ईश्वर आश्रम ट्रस्ट के अधिकारी उन सब विद्वान् लेखकों के आभारी हैं जो अपनी अमूल्य रचनाओं से मालिनी को सजाने संवारने में दत्तचित्त हैं। स्थानाभाव के कारण जिन मनीषियों की रचनायें इस अंक में स्थान न पा सकी हम उनसे इस विश्वास के साथ क्षमाप्रार्थी हैं कि अगले अंक में उनको यथोचित स्थान प्राप्त होगा।

मुक्तहस्त आर्थिक अनुदान देने वाले भक्तजनों का आभार प्रकट करके ईश्वर आश्रम ट्रस्ट उनकी आध्यात्मिक समुन्नति का आकांक्षी है और यह सूचित करने में प्रसन्नता का अनुभव करता है कि उनका दिया हुआ आर्थिक अनुदान आयकर सीमा के 80-G, 1961 अनुच्छेद के अन्तर्गत अब आयकर से मुक्त समझा जायेगा।

जय गुरुदेव।

मखनलाल कुकिलू

जनवरी १९९७

कुण्डलिनीविज्ञानरहस्यम्।।

Kuṇḍalinīvijñāna Rahasyam

(Part IV)

Īśvara Svarūpa Svāmī Lakṣmaṇa Joo Mahārāj

Continued from last issue

ततो मूलाधार चक्रादुत्थिता मध्यवाहिनी प्राणशक्ति-
र्द्वितीयं नाभिस्थानगतं चक्रं वेधयति, यद् वशात्
तत् द्वितीयमपि नाभिचक्रं वेगेन सशब्दं परिभ्रमति।
तदानीं योगी यौगपद्येन अनयोः चक्रयोः परिवर्तनदशामनुभवति।

(Tato mūlādhāra Cakrādutthitā madhyavāhīnī prāṇa Śaktir dvitīyam nābhisthānagatam Cakram Vedhayati yadavaśāta tatadvitīyamapi nābhicakram vegena Saśabdam paribhramati. Tadānīm yogī yougapadyenānayoḥcakrayoh parivartanadaśāmanūbhavati.)

Just after that Kuṇḍalinī advances from the mūlādhāracakra and rises to penetrate the wheel (cakra) which is residing at the navel. After that penetration this mūlādhāra cakra also begins to move in velocity alongwith sound and at that time yogi does not feel that (nābhicakra) above is moving but he feels mūlādhāra cakra is also moving i.e. that yogi simultaneously experiences the movement of both cakras. Yogi listens that sound and this sound produces joy. (Svāmī Jī relates this from his own experience)

तदनु तस्य योगिनः प्राण शक्तिर्नाभि चक्रात् समुत्थाय वेगेन
हृच्चक्रं वेधयित्वोर्ध्वं गच्छति, तदा स योगी हृच्चक्रस्यापि
वेगेन परिवर्तनदशामनुभवति।

(Tadanu tasya yoginaḥ prāṇa-Śaktirnābhi Cakrāta Samutthāya vegena hriccakram vedhayitvordhvam gacchati, tadā sa yogi hricchakrasyāpi vegena parivartanadaśāmanubhavati)

Now from the nābhi cakra this breath travels in ths form of kuṇḍalinī upto the heart and penetrates the cakra residing there. This cakra is known as the hrit cakra. After being penetrated, this hrit cakra (Cakra of the heart) also begins to move rapidly with sound and he feels not only the

movement of hrit cakra but he experiences the movement of nābhi and mūlādhāra cakra as well.

ततः कण्ठस्थानमाप्ता सा मध्यवाहिनी प्राणशक्तिः
कण्ठस्थानगतं चक्रमेव भ्रूमध्यस्थानगतं
चक्रञ्च वेगेन वेधयति, यद्वशात्ते उभे चक्रे अपि
वेगेन परिवर्तेते-इत्यस्य योगिन एवानुभवगोचरत्वमेति।

(Tatah kaṇṭhasthānamāptā sā madhyavāhinī prāṇaśaktiḥ
Kaṇṭhasthānagatam Cakrameva bhrūmadhyasthānagatam
Cakrañca vegena vedhayati yadvaśātte ubhe cakre api
vegena parivartete ityasya yoginaḥ evānubhava gocaratvameti)

In this way respectively breath in the form of kuṇḍalinī penetrates the cakra of bhrūmadhya found between the two eye brows with velocity. With this penetration both of these cakras begin to move rapidly with sound. This is what the yogi experiences.

इत्थं बिन्दुस्थानगतं चक्रं वेधयित्वायं योगस्यां
प्राणकुण्डलिनीस्पन्दनदशायां मूलाधार चक्र स्थानादारभ्य
भ्रूमध्यस्थानगतचक्र पर्यन्तानां समस्तानां
चक्राणां यौगपद्येन सवेगं परिवर्तनरूपत्वमनुभवति,
यदनन्तरमेव योगिनमणिमाद्यष्टसिद्धयः समाश्रयन्ते।

(ittham bindusthānagatam Cakram vedhayitvāyam yogyasyām
prāṇa kuṇḍalinīspandanadaśāyām mūlādhāra cakrasthānādārabhya
bhrūmadhyasthā nagata cakra paryantānām Samastānām
Cakrāṇām yougapadyena savegam parivartanarū patvamanubhavati,
Yadanantarameva Yoginamaṇimādyaṣṭa siddhayaḥ Samāśryante.)

इत्थं in this way, अयं योगी this Yogi. अस्यां प्राणकुण्डलिनी स्पन्दन दशायां- in the state of manifestation of Prāṇakuṇḍalinī बिन्दुस्थानगतंचक्रं वेधयित्वा- having penetrated the bhrū-bindū cakra, परिवर्तनरूपत्वमनुभवति – experiences the movement of समस्तानां चक्राणां – all these wheels. मूलाधार चक्रस्थानादारभ्य भ्रूमध्यस्थान पर्यन्तानां – right from Mūlādhāra to bhru-madhya cakra सवेगं यौगपद्येन – Simultaneously with velocity just like a machine. यदनन्तरमेव – Then right from that very moment. योगिनामणिमाद्यष्टसिद्धय;

समाश्रयन्ते – the yogis experience the possession of अणिमा etc. eight yogic powers. अणिमा etc. eight Yogic powers are as under :-

(i) अणिमा – With this a Yogi experiences the power of becoming invisible.

(ii) लघिमा – It is the power to become as light as a feather and can easily fly in the sky

(iii) महिमा – With this Yogic power a yogi becomes very large and produces a body like that of हनुमान्

(iv) गरिमा – With this power a yogi becomes very heavy so that no power on the earth can move him.

(v) ईशित्व – It is that power by which a yogi experiences sovereignty over this world. He acts according to his wish without any interruption.

(vi) प्राप्ति – It is the power to be in different places at the same time.

(vii) प्राकाम्य – With this power a yogi attains full control over his own system.

(viii) वशित्व – With this power every one is attracted to yogi, and every one wants to be with him.

अमुमेवाशयं वेधदीक्षाविचारावसरे आचार्याभिनवगुप्तपादाः श्रीतन्त्रालोके उपोद्वलयन्ति–

वेधदीक्षा च बहुधा तत्र तत्र निरूपिता।
साचाभ्यासवता कार्या येनोर्ध्वोर्ध्व प्रवेशतः॥
शिष्यस्य चक्रसंभेद प्रत्ययो जायते ध्रुवः।
येनाणिमादिका सिद्धिः ....

(२९ आह्निक तन्त्रालोक श्लोक २३७-२३८)

Amumevāśayam Vedhadīkṣāvicārāvasare Ācāryābhinavaguptapādāḥ Śrī Tantrāloke upodvalayanti—

Vedhadīkṣā ca bahudhā tatratatra nirūpitā
Sā cābhyāsvatā Kāryā yenordhvordhva praveśataḥ
Śiṣyasya cakrasambheda pratyayo jāyate dhruvraḥ

TA. XXIX cp.237-38 Verse

अमुमेवाशयं – this very meaning. उपोद्बलयन्ति – has been explained by आचार्यभिनवगुप्तपादाः- Ācārya Abhinavagupta श्रीतन्त्रालोके वेधदीक्षा विचारावसरे – in Tantrāloka's Vedha - dīkṣā (penetrating initiation) Chapter He explains :-

च – and वेधदीक्षा – the initiation of penetration निरूपिता – is described बहुधा – in different ways तत्र तत्र – in the Tantras. साचाभ्यासवर्तकार्या – Here the yogi has to experience the initiation of penetration येन – by which, ऊर्ध्वोर्ध्वप्रवेशतः– he rises from one cakra to another, चक्रसंभेदप्रत्ययो जायते ध्रुवः– and simultaneously experiences these cakras in movement. येन– by this अणिमादिकासिद्धिः– the eight great power of yoga namely अणिमा महिमा etc. are possessed by yogis. अथापरा सृतिर्यथा– Unfortunate Yogis experience the state of Prāṇakuṇḍalinī in a second way.

केषाञ्चित् च मन्दयोगिनां मध्यनाड्यां यदा प्राणापानौ अस्तं गच्छतः तदा तेषां परमेश्वरशक्तिपातस्य मन्दत्वादेव मध्यवाहिनी प्राणशक्तिर्विपर्ययेणैव प्रथमं भ्रूमध्यस्थानगतं चक्रं वेधयति, यत् वशात् अस्य योगिनः तत् चक्रं प्रथमं सशब्दं घूर्णति। तदनु कण्ठस्थानगतं चक्रं, ततो मूलाधारस्थानं यावत् अखिलानि चक्राणि सशब्दं परिवर्तन्ते, येन तस्य योगिनः संसारवासनायास्तत्राव-स्थितत्वेन न किंचित् अनुभवगोचरत्वं एति। अणिमाद्यष्टसिद्धीनां कथा तु दूरापास्तैव, प्रत्युत सयोगी निम्नाङ्कितेन पिशाचावेशेन समाविष्टो भूत्वा विघ्न-परम्परां एवानुभवति। यदुक्तं श्रीरत्नमालायाम्–

अधोऽवस्था यदा ऊर्ध्वं संक्रामन्ति वरानने।
सैव मोक्षपदावस्था सैव ज्ञानस्य भाजनम्॥
ऊर्ध्वचक्रगतावस्था यदाधः संभवन्ति च।
तदा पैशाच आवेशः स वै विघ्नस्य कारणम्॥

(Keśāñcita ca mandayoginām madhyanāḍyām yadā prāṇāpānou astam gacchataḥ tadā teṣām parameśvara śakti pātasya mandatvādeva madhyavāhinī prāṇa śaktirviparya-yeṇaiva prthamam bhrūmadhya-sthānagatam cakram vedhayati, yata vaśāta asya yoginaḥ tata cakram prathamam saśabdam ghūrṇate. Tadanu

Kaṇthsthānagatam cakram tato mūlādhārasthānam yāvata akhilāni cakrāṇi śabdam parivartante yena tasya yoginaḥ samsāra vāsnāyāstatrāvasthitatvena na kiñcita anubhava go caratvameti. Aṇimādhyaṣṭa siddhīnām kathā tu dūrāpāstaiva, prtyuta sa yogi nimnāñkitena piśācāveśena samāviṣṭo bhūtvā vighnaparamparām evānūbhavati. Yaduktam Srī Ratanmālāyām -

Adho'vasthā yadā ūrdhvam samkrāmanti varānane
Saiva mokṣapadāvasthā saiva jñānasya bhājanam
ūrdhva cakra gatāvasthā yadādhaḥ sambhavanti ca
tadā paiśāca āveśaḥ sa vai vighnasya kāranam

केषांचित् च मन्दयोगिनां – Those yogis who are unfortunate, मध्यनाड्यां यदा प्राणापानौ अस्तं गच्छतः– When they reach at the place of लम्बिका and travel from लम्बिका to the mūlādhāra cakra, they experience the rise of prāṇa kuṇḍalinī in the sameway as is experienced by the great yogis. तदा तेषां – at that point to those yogis, परमेश्वर शक्तिपातस्य मन्दत्वादेव – When it is not the will of Lord Śiva, because every - thing takes place as per Lord Śiva's will, So मध्यवाहिनी प्राणशक्तिर्विपर्ययेणैव – the prāṇakuṇḍalini moves in oppositeway प्रथमं भ्रूमध्यस्थानगतं चक्रं वेधयति – it pierces at first the cakra of bhrū madhya in movement यत् वशात् अस्य योगिनः तत् चक्रं प्रथमं सशब्दं घूर्णते – because of this that cakra of yogi begins to move with sound at first, तदनु कण्ठस्थानगतं चक्रं – then the cakra residing in कण्ठस्थान begins to move, ततो मूलाधार स्थानं यावत् – upto mūlādhāra also this whole happens अखिलानि चक्राणि सशब्दं परिवर्तन्ते – all cakras move with sound. तेन तस्य योगिनः संसारवासनायास्तत्रावस्थितत्वेन न किंचिदनुभवगोचर त्वमेति – when Prāṇa kuṇḍalinī rises in this fashion, it is an indication that this yogi is attached to worldly pleasure. For him traces of attachment remain. Nothing is achieved by him. अणिमाद्यष्टसिद्धीनां कथा तु दूरापास्तैव – For this yogi there is no chance of possessing the eight great powers of yoga. प्रत्युत स योगी निम्नाङ्कितेन पिशाचावेशेन समाविष्टो भूत्वा विघ्नपरम्परामेवानुभवति – on the contrary, this yogi has entered into a state of absorption which is said to be devilish (पिशाचावेश)। It is not a correct absorption and it causes this yogi to become the victim of an unending series of obstacles during the rest of his life. यदुक्तं श्रीरत्नमालायाम् – this is said in Śrī Ratnamālāstotra also.

अधोऽवस्था यदा ऊर्ध्वं ··· कारणम्॥

When this state is established below and when from there it penetrates higher and higher, that is the state of liberation. That is the state where yogis become fittingly qualified for the attainment of knowledge. But on the contrary, when these states are penetrated downward form alone and in reverse that is incorrect absorption (पिशाचावेश) that is the indication that hereafter this yogi's life will be filled with obstacles.

अथ कामकलां परामृशन् योगी सिद्धयोगिनी संघट्टावसरात्मके चर्याक्रमे इमां प्राणकुण्डलिनी दशां विषतत्त्वप्रवेशसमयेऽनुभवति।

(Atha kāmkalām parāmrśan yogī siddha yoginī samghaṭṭāvasarātmake caryā krame imām prāṇa kuṇḍalinī daśām viṣatattvapraveśasamaye'nubhavti.)

Now we will touch the state of kāmakalā which we have discussed in first kuṇḍalini also while touching this kāmakalā there when this योगी सिद्धयोगिनी संघट्टावसरात्मके – yogi comes in contact with Siddha and yogini, इमां प्राण कुण्डलिनीदशां – this Prāṇa kuṇḍalinī state is अनुभवन्ति – experienced by those yogis विषतत्त्वप्रवेशसमये – at the time of entering in Viṣatattva.

पूर्वोक्त रूपायां महामेलाप दशायामादौ या
दशा ह्यनुभूयते सैव विषतत्त्वरूपागमेषु वर्णितास्ति।

(Pūrvokta rūpāyām mahāmelāpa daśāyāmādou yā daśā hyanubhūyate saiva viṣatattvarūpāgameṣu varṇitāsti)

In the beginning of महामेलापदशा, already described, which state is experienced there that very state takes place in Viṣatattva also.

श्रीकुलगुह्वरतन्त्रे इयमेव वेधदीक्षा मन्त्र नाद बिन्दु शाक्त भुजंग परेति रूपा षोढा वर्णिता।

(Śri kulaguhvaratantre iyameva vedhadīkṣā mantra nāda bindu Śākta bhujanga paretirūpā ṣodhā Varṇitā)

इयमेव वेधदीक्षा – this vedhadīkṣā, श्रीकुलगुह्वरतन्त्रे – in kulaguhvaratantra. षोढावर्णिता – is described to the six-fold; namely मन्त्र, नाद, बिन्दु, शाक्त, भुजंग and परा।

to be continued

KASHMIRIAN ORIGIN OF MĀTṚKĀ

Dr. B. N. Pandit

The Trika system of the theology of Kashmir Śaivism recommends three types of yogic practices as the means of self-realization and those are known as three upāyas. The Śāmbhava-Upāya among them is the direct and the quickest means of the realization of the inner-most truth about the self. It is conducted through several methods of Śaiva-yoga, which have been brought to light in some scriptural works like Śivasūtra, Vijñāna-bhairava, Malinīvijayottara, Parātrīmśikā etc. One of such methods is known as Mātrkā Yoga. Hints towards such yoga are found in Āgamic scriptures mentioned above. It is discussed in some detail in Mālinī-Vijaya-Vārtika of Abhinavagupta. He throws further light on some mystic aspects of Mātṛkā in his Vivaraṇa on Parātrīmśikā. Elements of Mātṛkā, arranged in a confused order, are known as Mālinī. It is quicker in yielding both bhukti and mukti, the two aims of life, and has been discussed in detail in that work. Abhinavagupta has discussed Mātṛkā in a philosophic way in his Tantrāloka and has given its clear gist in his Tantrasāra. Mātṛkā and Mālinī are the names given to certain such mystic doctrines of the theology of the Trika system of Kashmir Śaivism which resort to the use of Indian alphabet in yogic practices of the highest type. Mātṛkā takes the letters and sounds of that alphabet in its regular order, starting with `a' and ending in `Kṣa', but Mālinī takes them in a confused order with vowels and consonants mixed together and the whole group starting with `ṇa' and ending in `pha'. Such doctrine of the use of letters and sounds is extended to the worship of the different aspects of the Absolute with the help of mystic syllables called bīja-mantras. The present chapter is aimed at throwing light on the Kashmirian origin of both such methods of Tantric theology. It is to be shown that such theology started in Kashmir and used the Kashmirian Śāradā script as the basis of its practice. The use of such Kashmirian script was prevalent even in the far South of India in such Tāntric theology. It is still in use in Indonesia and Japan. Such wide use of Sarada script of Kashmir in theological practices proves that the system of the use of sounds, letters and syllables in Tāntric theology had its start in Kashmir from where it spread to far away places like Bali and Japan.

Sanskrit language is written in different scripts. Devanagarī script became its chief vehicle when it came into print. Before that it was generally written in the different areas of India in the respective scripts that were there in use. Most of the scripts of North India and some of the south India developed out of Brahmi script in different forms. Brahmi grew in the eastern states in the form of scripts like Bangla, oriya etc. In the South it took the form of Gujarati and Marathi. It developed in the form of Devanagari in the central states of North India. In the North western states it took the form of a different script which is represented at present by Gurumukhi in Panjab, Takari in some areas of Himachal Pradesh, Dogari in Jammu and Śāradā in the valley of Kashmir. Since Kashmir was always a very important centre of learning, the Śāradā script attained the highest importance among them and spread in several adjacent areas. Inscriptions in such script are found even now at several places like Attack in West Panjab and Baijnath in Himachal Pradesh. Śāradā manuscripts are still found in the houses of Brahmin priests at Basoli, Kaṅgrā. Chamba and Mahāū areas of Jammu and Himachal Pradesh. Śāradā script excercised sufficient influence in the development of the local scripts in the north and east of the Valley and it appears as if the scripts of Tibhet and Gilgit had their rise out of Śāradā.

The elaborate form of the theology of Śaiva and Śākta monism developed and attained its climex in the valley of Kashmir. Therefore it was but natural that such theology resorted to the use of Kashmirian script in the methods of Mātṛkā, Mālinī and Bījamantras. Since the Tāntric Śaivism-cum-Śāktism was the philosophy of Siddhas, the script used by them in the above mentioned methods of sādhanā came to be known as Siddha-mātṛkā, the alphabet used by siddhas. Tāntric theology was carried to different areas of India and to some countries abroad by Siddhas and naturally they carried the Śāradā script to such countries where practitioners of Tāntrism adhered to its use in their sādhanā. Śāradā is the name of the chief presiding deity of the land of Kashmir. The valley is therefore called Śāradādeśa or the land of Śāradā. Since Siddha mātṛka originated and developed in the land of Śāradā, it came later to be known as Śāradā-script. Such Kashmirian script was used in ancient ages by all

the Tāntric practitioners in the practice of Mātṛkā, Mālinī and Bījamantras, the mystic syllables, where ever they lived. The bījamantras, contemplated upon by such Siddhas, are the mystic syllables like Om, hrīṃ, klīṃ, śrīm, aiṃ, sauh etc. Such mystic syllables in Śāradā script were visualized and contemplated upon in the far South in the eighth century A.D. Such fact is proved by the mystic description of Kāmarāja bīja, known as Kāmakalā as well, found in the Saundarya-lahari, an eulogy to Mother Goddess Sakti, by Śankarācārya. He was definitely a practitioner of higher Tāntric sādhanā-and so was his grand preceptor Gandapāda, who composed another such eulogy under the title Subhagodayastuti.

Śankarācāryas description of Kāmakalā mantra proves it beyond doubt that he used to practise the visualization of that mantra in its form as is written in Śāradā, the script of Siddhas. While describing it through a mystic expression he says: "Mukham bindum krtva Kucayugamadhas tasya tadadho Harardham dhyayed yo Hara-mahisi te manmatha-kalam; Sa sadyah sam ksobham nayati vanitā ityati-laghu Trilokim apyasya bhramayati ravindu-stana-yugam". (S.L.-18)

He means to say that a devotee of the Universal Mother goddess, practising contemplative meditation on her Kāmakalā mantra, canmake the beautiful lady, Triloki (consisting of three worlds), having Sun and moon as her two breasts, revolve round him, not to speak of attracting any worldly or heavenly beauties.

Saying so he describes Kāmakalā mantra in a mystic way. He says that Kāmarāja-bīja consists of (1) one dot as the face of the goddess, (2) two dots below it as her two breasts and (3) half of Hara as her remaining body. Scholars, commentators, practitioners, preceptors and religious leaders have been trying their best since long to explain such poetic description of Kāmakalā on the basis of the figure of the bīja mantra as written in Devanagari script. They have been making fantastic imaginations and drawing strange pictures of the concerned bija-mantra, but have not at all succeeded in presenting satisfactory explanation of the mystic description of Kāmakalā as mentioned above. Little do such scholars know that siddhas like Śankarācārya were meditating upon such mantras as these were written in the script of siddhas, the Kashmirian Śāradā script,

because such system originated in Kashmir and spread from there to other areas in the country.

The syllable Klīṃ is the Kāmarāja mantra of Tāntric theology known as Kāmakalā-bīja as well. It is meditated upon in two forms known as the Sakala and Niṣkala. The sakala Kāmakalā contains a `Ka' and a `la'. It is the bija Klīm as given above. Niṣkala Kāmakalā does not have the penetration of any of these two letters. It is free from Ka and la and is therefore called Niṣkala. Such Niṣkala Kāmakalā has been described poetically by Śaṅkarācārya in the concerned verse of Saundarya-lahari - It is just only īm. not having either `Ka' or `la' of Klim. But its mystic description does not at all fit in with the form in which it is written in Devanagari. There it is written as simple (Īm). What can be taken in it as the two breasts? What is the Harārdha? What is represented by the crown written as. No satisfactory answer can be given to such questions on the basis of such Kāmakalā written in Devanagari.

If we take up the form of Niṣkalā Kāmakalā as written even now in Śāradā script, its mystic description, as given in the above mentioned verse of Saundarya lahari, can be explained quite satisfactorily and made as clear as crystal. The Niṣkala Kāmakalā is written in Sarada as J. Harardha is the second half of the word Hara, having two sylables `Hā' and `ra'. The second syllable `ra' is the Harardha of the concerned Kāmakalā and is written in Śaralā as J. When two dots representing the two breasts of the deity are put over it like .. and when one more dot to represent her face is put over them in the position like.' We get a figure like J, and that is the syllable Im in the script of siddhas. That is the Niṣkala, Kāmakalā eulogised by Śankarācārya in his Saundaryalaharī. How could such a great writer write some thing not standing the test of verification?

There is no need to make any fantastic imaginations and to draw any such pictures of the Ḍevanagari script because that is not the script of Siddhas and has not been originated in Kashmir. The appropriateness of Kashmirian script to such description of Kāmakalā proves that the system of the meditation with the help of bījamantras must have originated in Kashmir and that land must have been the home of the development of Mātrikā and Mālinī because one and the same tradition applies to both of

these two methods of sādhanā, on one hand, and to the method of Bīja-mantras, on the other hand. Kashmirian script was thus in use in such theological practices in South India in the eighth century A.D., the time of Śankarācārya. Such tradition of the use of alphabet in Tāntric sādhanā was thus carried from Kashmir to many other parts of India by siddhās long before Śankarācārya and it had become popular in use in the practice of Tāntric theology. It was on such account that Alberuni, the historian who travelled in India in the tenth century, mentioned Śāradā script under its popular name Siddha mātrikā the alphabet of siddhas. That was originally the name of such script. The name Śāradā must have been given to it later to differenciate it from other sister scripts like Gurumukhi and Tankari. Many Indians from South India migrated to far east in the early centuries of christian era when great Hindu rulers like king Vijaya ruled over the whole Indian ocean. They established Hinduism and Indian culture in Vietnam, Combodia, Thailand, Malaya and Indonesia. The majority among such Hindus who colonized the island of Bali in Indonesia, were Saivas from South India. They call themselves Saivas even now. Such Saivas carried the tradition of the use of Siddhamātrikā to that island and it is still in use there in the theological practices of the people who use it in writing all secret religious mantras. It is well known to priests and temple worshippers there and is known as Siddham script, the syllable ``am" having crept into it through the Tamilian linguistic tradition of adding such syllable to names like Kalpakam, Rajam etc. The Siddham script in Bali is thus the same Siddhamātrikā which had spread out of Kashmir, had reached far South long before the 8th century, was used by siddhas like Śankarācārya in that century and was mentioned later under such name by Alberuni in the tenth century. The name Śāradā script was given to it in a later period of history. It is known at present under such later name.

to be continued

ÇORRIGENDUM

In special Nirvan Jyanti issue of 30th Sep. 1996, the article Svāmī Lakṣmaṇ Joo Raina appearing at page no. 43, was contributed by Shri Shiban Ji Koul of Ishwar Ashram Nishat, Srinagar. Inadvertently in place of writer's name "Recollections of a Foreign devotee" was recorded. Please correct the same. The omission, which is unintentional, is deeply regretted.

(Chief Editor)

ABHINAVAGUPTA'S BHAIRAVASTAVA

Dr Bettina Baumer
(Research Director, Alice Boner Foundation
Visiting Director, Alice Boner Foundation
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Hon. Consultant, Indira Gandhi National Centre for the Arts)

A Personal Note : When I had the good fortune to take part in Gurudev's yajña for the first time, every action and every word recited became a deep and lasting experience, full of the ever new wonder of the Consciousness of the Master. At the end, when the āratī was performed I was thrilled by the power of the recitation by the devotees. I could understand only a few words, and later asked Sri Nīlakanṭh Raina what was the actual text recited. He told me it was the Bhairava stava of Abhinavagupta. I was overjoyed, because it was as if Abhinavagupta had come alive in and through the living tradition.

Ever since then the recitation of this hymn has filled me with the same power and joy. I then decided to translate all of Abhinavagupta's Stotras, which I did first in German and later in English. The German translation was published in my book on Abhinavagupta (Abhinavagupta: Wege ins Lieht. Zurich 1992), and the English translation is here presented for the first time in THE MALINI. It is planned that each following issue will contain one of the Stotras, before they will be published in book form. Lilian Silburn had first published a French translation of the Stotras with a beautiful introduction and commentaries. I have followed Silburn's edition of the text, which had been corrected and approved by Swamiji. There are some variants which I have not marked here, since this is not a critical edition.

भैरवस्तवः

व्याप्तचराचरभावविशेषं चिन्मयमेकमनन्तमनादिम्।
भैरवनाथमनाथशरण्यं त्वन्मयचित्ततया हृदि वन्दे॥ १॥

त्वन्मयमेतदशेषमिदानीं भाति मम त्वदनुग्रहशक्त्या।
त्वं च महेश सदैव ममात्मा स्वात्ममयं मम तेन समस्तम्॥ २॥

स्वात्मनि विश्वगते त्वयि नाथे तेन न संसृतिभीतिकथास्ति।
सत्स्वपि दुर्धरदुःखविमोहत्रासविधायिषु कर्मगणेषु॥ ३॥

अन्तक मां प्रति मा दृशमेनां क्रोधकरालतमां विनिधेहि।
शङ्करसेवनचिन्तनधीरो भीषणभैरवशक्तिमयोऽस्मि॥ ४॥

इत्थमुपोढभवन्मयसंविद्दीधितिदारितभूरितमिस्रः।
मृर्त्युयमान्तककर्मपिशाचैर्नाथ नमोऽस्तु न जातु बिभेमि॥ ५॥

प्रोदितसत्यविबोधमरीचिप्रेक्षितविश्वपदार्थसतत्त्वः।
भावपरामृतनिर्भरपूर्णे त्वय्यहमात्मनि निर्वृतिमेमि॥ ६॥

मानसगोचरमेति यदैव क्लेशदशाऽतनुतापविधात्री।
नाथ तदैव मम त्वदभेदस्तोत्रपरामृतवृष्टिरुदेति॥ ७॥

शङ्कर सत्यमिदं व्रतदानस्नानतपो भवतापविदारि।
तावकशास्त्रपरामृतचिन्ता स्यन्दति चेतसि निर्वृतिधाराम्॥ ८॥

नृत्यति गायति हृष्यति गाढं संविदियं मम भैरवनाथ!
त्वां प्रियमाप्य सुदर्शनमेकं दुर्लभमन्यजनैः समयज्ञम्॥ ९॥

वसुरसपौषे कृष्णदशम्यामभिनवगुप्तः स्तवमिममकरोत्।
येन विभुर्भवमरुसन्तापं शमयति झटिति जनस्य दयालुः॥ १०॥

Translation

1.

With my mind merged in You, Lord Bhairava, in my heart
I worship You, who pervade all beings, whether mobile
or immobile, pure Consciousness, the One, without beginning
or end. the refuge of the lonely and lost.

2.

By the power of your grace, O great Lord, this whole universe
appears to me now as filled with your presence.
You, O my Lord, are ever my own Self,
wherefore the All is one with my own Self.

3.

Since You, Lord, my very own Self, pervade the universe,
where is the need for me to fear the world,
even if innumerable actions afflict me,
causing pain unbearable, deception and anxiety?

4.

Avert from me your gaze, O Death, life-terminator,
you who are filled with wrath most dire;
through meditation on Śiva and his worship I am established,
being one with the fearsome Bhairava and His Energy.

5.

Thus the dense darkness has been dispelled
by the rays of your Spirit as You, Lord, approach.
Nevermore shall I fear the life-terminator. Death.
Yama, with his throng of evil-perpetrators.
Praise be to You. O Lord!

6.

In You, who are my Self, being filled with the supreme
nector of all beings. I attain complete peace
in You the Reality of all created things
in this whole universe, contemplated as the rays
of your own Consciousness, revealed in truth.

7.

O Lord! When defilement invades the field of my mind,
creating great torment, then in that same moment
the nectar of your praise arises in me
like a shower, for I am inseparable from You.

8.

O Śiva, if it's true that vows and almsgiving,
ritual bath and the practice of asceticism
remove the suffering of earthly existence,
meditation on the supreme nectar of your Words
releases in my mind a stream of peace.

9.

When my spirit, Lord Bhairava, has found You, the Beloved,
in a vision of oneness, the harmonious celebration
of sacrifice, so difficult to attain by others,
it dances, sings and deeply rejoices.

10.

Abhinavagupta composed this Hymn
in the dark half of Pauṣa, year sixty-eight
through which at once the all-pervading Lord
relieves people's suffering in the desert of existence.[1]

Commentary :

This extraordinary hymn touches almost all the chords of human experience and of the experience of a devotee: life and death, unity and separation, joy and suffering, and that in the powerful language of which Abhinavagupta is a master. Every verse would deserve a commentary of its own, as well as in relation to the entire hymn.

A basic creative tension is that between *bhakti* and *advaita,* between the already existing oneness of the author, and hence the devotee, with Bhairava, and his need to adore the Lord, to take refuge in Him. He knows that he can worship the Lord only being one with Him, because who else would be worthy? This worship takes place in the depth of the heart (v. 1). The already existing oneness is entirely due to the power of grace of the Lord *(anugrahaśakti),* and it consists in the realisation of the all-pervading nature of the Lord which embraces the entire universe: the hymn starts significantly with the expression *vyāptacarācara...* Oneness with the Lord means therefore at the same time oneness with the entire reality (v. 2), and any thought of separation is unfit for the devotee. And it is only due to this state of oneness that the terrors of *saṃsāra* can be overcome, consisting of so many actions *(karma)* leading to suffering, deception and fear (v. 3).

One dominant topic of the Stotra is death and its overcoming. Bhairava himself being Mahākāla, it is He who is fearful, who brings

1. I thank Mrs Mary Rogers for putting my translation into poetic English.

death and at the same time delivers from death. Though the devotee is one with his Lord, there is still the realistic feeling of the fear of death, its terrors and darkness (vs. 1-5). How is the devotee able to overcome this fear? It is by meditation on Śiva and by His praise, so that His light may dispel all darkness (v. 5).

It is the revelation of true knowledge illuminating all things which alone can give peace (v.6). In this light even the things are like rays of the Divine, they become 'nectar' *(amṛta)*, medium of the experience of oneness. The greatness of this spiritual tradition becomes more evident in the statement that even impurity or mental defilement cannot separate the devotee from his Lord, as Somānanda had already expressed in his Śivadṛṣṭi (*7.105. sukha duḥkhe vimohe'pi...*). Even a state of depression or affliction can become a moment of grace and an occasion to praise the Lord (v.7). The element of grace is also clear from the image of rain or shower, which occurs again in verse 8.

Of all the religious practices which help the devotee to overcome the sufferings of this world, Abhinavagupta stresses meditation on the sacred scriptures which releases a stream of peace in the heart (v. 8). It is this peace which leads to union with the Beloved and to the ecstatic joy of His vision *(sudarśana)*. It is very rare - if not unique - to find such an expression of *bhakti* in Abhinavagupta's writings, when he calls the Lord *priya*. There is a strong impression of his personal feelings in this Stotra which we find otherwise in Utpaladeva's Śivastotrāvalī.

The hymn ends with a rare expression which is very significant: *samayajña*, the sacrifice of oneness or equality (v.8). The realisation of union with the Lord, who is the very Self of the devotee, has to lead to a state of equality or harmony *(samatā)*, which extends also in the social sphere. But it is a sacrifice, the spiritual culmination of all religious acts, which is not accessible to all *(durlabham)*. This state of harmony overflows in the consciousness of the devotee who dances and sings in ecstasy.

In his colophon Abhinavagupta makes it clear that this Stotra is an expression of the grace and compassion of Lord Bhairava. Its recitation and meditation can help the devotee to find peace in this troubled world, to overcome suffering and the fear of death.

RATNA - MĀLIKĀ

(Shri T.C. Tickoo Badshah, an experienced disciple of Sadguru Mahārāj)

1. For one whose senses are mastered is known to have his stable mind

2. From anger arises infatuation, from infatuation confusion of memory, from confusion of memory loss of reason; from loss of reason one goes to complete ruin.

3. He who has not controlled his mind and senses can have no reason nor can such an undisciplined being think of God. Unthinking being can have no peace nor can there be happiness for one lacking peace of mind.

4. Action is superior to inaction, by desisting from action one cannot even maintain his body. Karma Yogi keeps his soul and mind fixed on God and works to help needy, not minding his own benefit. Karma Yogi is much superior and supreme and above Sannyāsī.

   "How dull it is to pause to make an end to rust unfurnished not to shine in use."

5. The Supreme Spirit is rooted in the knowledge of self-controlled being whose mind is perfectly serene in the midst of opposites such as cold, heat, joy, sorrow, honour, ignomity, whose senses are completely mastered, to whom earth, stone, gold are all alike, is spoken of as God realised Soul.

6. He who looks upon well wishers, neutrals as well as mediators, friends and foes, relatives, objects of hatred, the virtuous and simple, with the same eye, stands supreme. He, who is alike to friends and foes as honour and ignomity, who remains balanced in heat and cold, pleasure and pain and who takes praise and reproach alike, entertaining no sense of ownership and attachment in respect of dwelling place and other things, craves for no worldly pleasures, attains full contentment and bliss and is dear to Bhagavān Śiva.

7. Actions of sacrifice, charity and penance are not worth giving up; they must be performed for one is purified by these actions.

8. Lacking self control, arrogant, deceitful, inclined to rob others of their livelihood, downhearted and slothful, is not bestowed with contentment and bliss. To do good to those who do wrong to you and forgive and forget and forgive those who abuse you, to such a man God bestows power to bear miseries and misfortunes that come in his life, with a cool mind.

9. Absence of pride, freedom from hypocrisy, forbearance, straightness of body, mind and speech, extreme purity, steadfastness, internal clarity and control of senses, absence of attachment, constant mind in respect of both favourable and unfavourable circumstances, are qualities of a realised Soul.

10. We should extirpate all the evil and vile elements from our lower mind and pervade the fragrance of the virtuous elements of our upper mind over our body in order to be always acceptable to ourselves. Once we cleanse our internal systems, the external behaviour is bound to be noble and nice. Unless our mind is purified fully we cannot claim to have made any progress in the achievement of our spiritual bliss. A person who has earned internal purity can have contact and communion with God.

11. In today's world people suffer more despair, despondency, agonies and anxieties because they don't feel contented with their lot.

12. Q: Why people crave for spiritualism?

    A: Because people believe and worship externalism. They have no insight to introspect, to dismantle the wall between internalism and externalism.

13. Q: What should people do to spiritualise themselves?

    A: They should not have any gap between what they think, what they say and what they do.

14. The memory of Sri Ishwar Swaroop Swami Lakshman Joo Maharaj shall be a guiding Light. We should keep this Light brighter and brighter in our heart.

ŚAIVISM (KASHMIR)

Dr. B.N. KALLA

The Śaiva philosophy of Kashmir is generally called 'Trika śāstra', because it is the philosophy of the triad : Śiva, Śakti and Nara: or Parā, Parāparā and Aparā. The literature of this system falls into various categories, viz. Āgama śāstra, Spanda śāstra and Pratyabhijña śāstra etc.

Āgama śāstra: Āgama śāstra is considered to be revelation by Śiva. It lays down both the principles and the practices of the system. Among the works belonging to this category; may be mentioned the following Tantras: Malinivijaya, Svacchanda, Vijñāna Bhirava, Mṛgendra, Netra, Rudra-yamala, etc.

Spanda śāstra: It elaborates the principles laid down in the Śiva sūtras from the point of view of 'Śakti'. The following commentaries on Spanda sūtras are famous: Pradīpa by Utpala Vaiśṇava, Vivṛti by Rāmkaṇth-Spandasandoha and Spandanirṇaya by Kṣemarāja.

Pratyabhijña śāstra: It contains the philosophy of the system, expounded in terms of argument and discussion. The first philosophical work was Śivadrishti by Somanandā, pupil of Vasugupta. He flourished in the 8th century AD. Somananda composed a vṛtti on Śivadṛṣṭi, but it has not yet been traced. The most important text available is the Pratyabhijña-sūtra (or Īśvara-pratyabhijña) by Utpala, a pupil of Somananda. The sūtras acquired so much importance that the whole Śaiva philosophy of Kashmir came to be known as Pratyabhijña-darśana. The well-known commentaries on Pratyabhijña sūtras are the Vṛtti by Utpaḷa himself, available only in an incomplete form, and Bṛhatpratyabhijñavimarśini by Abhinavagupta.

Besides, there is a great work known as Tantrāloka by Abhinavagupta. It is in 12 volumes and contains the Śaiva philosophy and practice in full details. There is also a digest of the twelve volums known as Tantrasāra. Commentary by Jayadratha on Tantrāloka, is called Tantrālokaviveka.

The philosophical background of the Śiva-sūtras may be considered under the following heads: Ultimate Reality, Manifestation, Bondage, Liberation.

Ultimate Reality: Ultimate Reality is 'cit' or 'parasamvit'. It is non-relational consciousness, the changeless principle in all changes. In it, there is no distinction of subject and object, of 'I' and 'This'. It is the Supreme Self surveying itself. In the words of Pratybhijna shastra, it is 'Prakāśa-vimarśamāyā'. Prakāśa is Eternal Light; it is Śiva. Vimarśa is Śakti the 'svabhāva' of Śiva. It is, so to speak, the mirror in which Śiva sees His own grandeour, power and beauty. Vimarśa is the 'kartri śakti' (the power of realising) of Śiva. It is that aspect of Prakāśa by which it knows itself. As Kṣemarāja says in his Parāpraveśikā, Vimarśa is 'akritrimaham iti visphuranam'. It is the non-relational, immediate awareness of I. 'If Ultimate Reality were merely Prakāśa and not Vimarśa also, it would be entirely powerless and inert.' It is this I-consciousnes of the Ultimate Reality that is responsible for the manifestation, maintenance, and re-absorption of the universe.

Since Śankara's Vedānta considers Brahman to be only Prakāśa or Jñāna (light or illumination) without any Vimarśa or activity, it has to invoke Māyā for the manifestation of the universe. Brahman is devoid of any activity; it is therefore, incapable of creating. It is only Īśvara or Māyopahita caitanya that can manifest the universe. But wherefrom does this Māyā come? If it is some power extraneous to Brahman or Ishvara, then Śankara's Vedānta is reduced to dualism. If Māyā is only an expression of the power of Brahman, then Brahman cannot be divested of activity. Both Sānkhya and Vedānta consider the Puruṣa or Ātman to be inactive, because they take the word 'activity in a very crude sense. Surely, Brahman or Ātman does not function like a potter or a watch-maker. It is Vimarśa, the very Icchā (will) of the Divine which is spiritual energy that can proliferate into any form from the subtlest to the grossest.

Svātantrya or unimpeded sovereignty is the characteristic par excellence of Śiva. It expresses itself into Iccha (will) which immediately translates itself into jñāna (knowledge) and krīya (action).

Ultimate Reality : It is not only universal consciousness but also supreme spiritual energy or power. This all-in-clusive Universal Consciousness is also called Anuttara, the Highest Reality, the Absolute. It is both transcendental (Viśvottīrna) and immanent (Viśvamaya).

It is the svabhāva or nature of Ultimate Reality to manifest itself. Creativity is of the very essence of Divinity. It Ultimate Reality did not manifest it would not be Self or Consciousness but non-Self.

Ultimate Reality or Parama Śiva, is Prakāśavimarśamaya. In that state 'I' and 'This' are in an undivided unity. 'I' is the Prakasha aspect. 'This', or its consciousness of itself, is the Vimarśa aspect-Svātantrya (unimpeded sovereign power) or Śakti. Vimarśa is not contentless. It contains all that is to be: 'As the great banyan tree lies only in the form of potency in the seed, even so the entire universe with all the mobile and immobile beings lies as a potency in the heart of the Supreme.' (Parātriṁśikā, 34).

Bondage: The bondage of the individual is due to innate ignorance (Ānavamala). It is this primary limiting condition which reduces the universal consciousness to an `anu' or a limited being. It is owing to this that the Jīva considers himself a separate entirely cut off from the universal stream of consciousness.

The Jīva is further limited by Māyīya mala and Kārma mala. Māyīya mala brings about the consciousness of difference owing to the limiting adjuncts of the body, etc. Kārma mala is the limiting condition brought about by the 'Vāsanās' or residual traces of Karma under the influence of desire. It is the force of these desires that carries the Jīva from one birth to another.

Liberation: It means recognition (pratyabhijna) of one's true nature; 'Akritrima-aham vimarsha, the original, innate, pure I-consciousness. When one has this I-consciousness, one knows one's real nature. This is what is meant by liberation. As Abhinavagupta puts it "मोक्षो हि नाम नैवान्यः स्वरूपप्रथनंहितत्" Mokṣa or liberation is nothing else but the awareness of one's true nature.

The highest attainment, however, is that of Śiva-consciousness in which the entire universe appears as I or Śiva, and this comes by Śaktipāta-the descent of divine Śakti or Anugraha (Divine grace).

Kashmir Śaivism, like Mahāyāna Buddhism, has played a key role in the assimilation of different cultures in Indian sub-continent. While adopting the logic of the Buddhist Ācāryas, it refuted the fundamental

concept of non-being (śūnyavāda) and looked upon creation as real, a manifestation of universal consciousness. While the Śaivas took the cardinal principles of social equality, individual liberty, absence of dogma and rituals from Buddhism and held Buddha as the saviour of mankind. Śaivas regarded the absolute Śiva as the Creator. Preserver, and Absorber. In His different aspects, He manifests His Śakti and withdraws it when His free will (Svātantrya) demands it. The individual is a mini-Śiva who, when he recognizes his true self, becomes one with universal consciousness. Somānanda, father ofpratyabhijña philosophy, influenced the thought of people far and wide. Śaivism was the most ancient faith of the Indian people. It had its roots in the pre-historic period of the Indus Valley Civilization. Though basically pre-Aryan and pre-Vedic in its origin, it developed by stages in the Vedic religion and became one of the most vital elements of Hinduism in the age of the Epics and the Purāṇas.

From the ancient times the Brāhmins of Kashmir had been performing Vedic rituals which were predominantly Vaiśnavite, but the worship of Śiva and Śakti too were very popular in this land right from the pre-historic ages. Kashmir Śaivism is predominantly the monistic Śiva philosophy of the Tryambaka school. basically, it is said to have originated in the trans-Himalayan areas near Kailash about the 4th century AD. Tryambakaditya, disciple of sage Durvasa, was the first teacher of this school. Sangmāditya, the sixteenth descendant in the line of Tryambaka, settled in Kashmir in the eighth century AD.

Somananda, the fourth descendant of Sangmāditya, churned out from the scriptures the monistic Śaiva philosophy of Kashmir in the 9th century AD. He enunciated the principles in a logical way in his work Śivadriṣṭi, which is the first philosophical treatise on the subject. Utpaladeva, the chief disciple of Somānanda, developed this philosophy in his Īśvarapratyabhijña and in some other works like Sambandha siddhi. Īśvara siddhi, etc. The principles of this philosophy were later explained and interpreted by Abhinavagupta (10th-11th c.), the great disciple of Utpaladeva.

Śivasūtras were revealed to Vasugupta, a teacher in the system of Tryambaka, in the 8th century, Kallaṭa, a disciple of Vasugupta, com-

posed Spanda-kārikā in which he explained the principles contained in Śivasūtras. The Śaiva philosophy of Kashmir thus became a dominant force from the 8th century AD. As Śaiva monism, it has a pragmamtic approach to philosophical issues. The universe, according to it is not a mirage. It is real for all practical purposes. It exists in absolute reality in an all-containing consciousness which is Absolute Śiva. The universe is an objective manifestation of His divine powers. He is the Highest Reality and His powers are also a reality. He is infinite consciousness with powers which do not undergo any change, even though the activities of creation are temporal. The aspect of manifestation is called Śakti. As the rays of the moon are not different from the moon, the śakti or power of Śiva is not different from Śiva, the power-holder (Śaktiman). Thus śiva, the male principle in its quiescent state, is whole and absolute, but in its manifest state, it becomes Śakti which is part and parcel of its nature. Even when Śakti, a part of the whole, is separated from it, the whole is never depleted; its fulness does not cease.

According to Vedanta philosophy, the manifestation of the universe is explained in terms of 'māyā', but in Kashmir Śaiva philosophy, the manifestation is based on Śakti. The apparent world in Śaiva philosophy is an object of enjoyment, while in the Vedanta system it is illusion.

Kashmir Śaivism accepts no restrictions of caste, creed, colour, sex, etc. It embraces every person. In practice, it does not prescribe monastic life but advises us to live the life of a house-holder and practise side by side the Śaiva yoga for self-realisation. It does not advocate sannyāsa (renunciation) and forbids suppression of one's emotions and instincts, though it encourages their sublimation. It advocates thus both Bhukti (enjoyment) and Mukti (liberation), both of which can be pursued side by side.

As mentioned earlier. Kashmir Śaivism has been in vogue for centuries, and Kashmiri literature has not remained untouched by its influence. The first specimen of Kashmiri poetry which shows its impact is Śitikantha's Mahānaya prakāśa of the 13th century. And this influence is still prevalent in our times.

SADGURU AṢṬOTTARAŚATANĀMĀVALI

Composed by : Prof. Makhan Lal Kukiloo
Transliteration, translation and comm. by : Sh. Jankinath Kaul `Kamal'

तुभ्यं नमामि[१] गुरुलक्ष्मणाय

(Tubhyam namāmi guru Lakṣmanāya)

To seek thy favour, O Guru Lakṣmaṇa! I offer my obeisance to you

१. ईश्वर स्वरूप श्रीलक्ष्मण

(Iśvara-svarūpa Śrī Lakṣmaṇa)

Thou who art powerful by nature, possessed of auspicious marks of prosperity.

Lakṣman Joo, after realising the powerful nature of the Supreme Self, was called Īśvara-Svarūpa by his disciples. He lived with the auspicious marks, he possessed, for realisation of the absolute Self—the final beatitude of human life.

२. नारायण-काक-आत्मज

(Nārāyaṇa-kāka-ātmaja)

The son of Nārāyaṇa whose nickname was kāka.

Nārāyaṇa is the name of an ancient sage said to be a companion of Nara, the original or eternal man and to have produced Urvaśī from his thigh. Here the sage-like Nārāyaṇa, who was given the familiar name kāka[2], produced the blissful son named Laksmana.

३. अरिणीसुत कतिजीप्रिय

(Ariṇī-suta katijī-prīya)

The favourite son of Ariṇī alias katiji. Ariṇyamāl, the graceful pale flower representing puberty, was the name of Lakṣman Joo's mother. She gave birth to the blessed son after five daughters had consecutively born

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१. 'तुभ्यं नमामि' here Dative form (चतुर्थी विभक्ति) with नमामि is to be taken just as in "नृसिंहाय नमस्कुर्मः" vis भो नृसिंह ! त्वां अनुकूलयितुं अहं त्वां नमामि। O God! to seek thy favour I offer my obeisance to you.

2. Pet name usually given to the head of a Kashmiri Pandit family, out of love and respect.

of her. Thus she brought prosperity to the forest of disappointment. Her virgen name was Katiji-a warbling bird of charm with shy nature - who was already endowed with wonderful qualities.

४. महताबकाकस्य उत्तम शिष्य

(Mahatābakākasya uttama-śiṣya)

Swami Mahtab Kak was the chief disciple of Mahāmahopādhyāya Swami Rāma ji, who had expressed desire, at the behest of his spiritual preceptor Manakak Mongā, that Kashmiri Śaiva Mysticism should be revived after its lapse of the past many centuries. He was instructed by his departing preceptor to initiate young Lakṣmaṇa into traditional Śaiva faith when the latter got mature in age. Mahatab kak was endowed with intelligence and beatitude to guide the budding yogi, who proved his will.

५. श्रीरामदेवस्य वल्लभ

(Śrī Rāmadevasya Vallabha)

Supremely dear to Sri Rāma-deva. When Lakṣaman Joo was born, Swami Rāma had danced in glee saying `I am Rāma and he be named Lakṣmana'. He later initiated the boy with the sacred thread - Gāyatri, knowing very well the latters spiritual capacity that he displayed during his splendid life-time.

६. महादेव शैले कृतसंश्रय

(Mahādeva Śaile kṛtasamśraya)

Thou who made thy abode at the foot of Mahādeva Parvata.

Abhinavagupta, the great propounder of Kashmir Śaivism through his encyclopaedic work Tantrāloka, had lived for most of his latter life at the foothill of Mahādeva Parvat in Kashmir. Lakṣman Joo, who had studied Kashmir Śaivism thoroughly, had accepted Abhinavaguptapāda as his favourite author and mental guide. He also chose his abode and lived like the great Ācārya at the foothill of Mahādeva mountain.

७. मासि वैशाखे बहुलेभव

(Māsi Vaiśākhe bahulebhava)

Thou born in the dark fortnight of the Vikrami month of Vaiśākha.

Vaiśākha (Aprit-May) is the month of matured spring, charming with all its natural splendour. Lakṣmaṇa Joo blessed this graceful land of Kashmir with his divine birth during this plentiful month. He was the source of plenty and prosperity for all.

८. एकाधिकेश तिथि सम्भव

(Ekādhikeśa tithi sambhava)

Thou who blessed this Earth on the day added to the eleventh i.e. twelfth day.

The eleventh and twelfth digits of the waning moon represent matured fitness of spiritual development towards the Amā-kalā or Pūrṇāhantā state of the ultimate Reality. Lakṣmana Joo was born on the auspicious twelfth day as he was already developed in yoga from his previous birth. The Bhagavad Gītā names such a soul Yogabhraṣtha.

९. शिष्यप्रिय भयहारक

(Śiṣyapriya bhayahāraka)

Bestower of fearlessness, dear to disciples. Whoever came across Swami Lakṣmana Joo he/she experienced solace - a ray of peace. Those who moved around him as disciples were devoted to him heart and soul.

१०. लाल[1]सॉब उपकारक

(Lālasāba upakāraka)

Thou beneficent Lālā-sāb.

Lakṣmana Joo whose pet name, Lālā-sāb, was given to him by his dear mother, was always out to do a good turn to anyone or everyone whom he met physically or mentally.

1. All Muslim devotees used to call Swamiji with this pet name.

"शैवदर्शन के वातायन से"

(भाग दो)

प्रो० नीलकंठ गुरुटू

ध्यानाकर्षण—

मालिनी के पिछले निर्वाण जयन्ती स्पेशल, १९९६ अंक में पृष्ठाङ्क ६५ पर, "शैवदर्शन के वातायन से" शीर्षक के अन्तर्गत, प्रकाशित शब्दार्थों में दृष्टिभ्रम के कारण दो अशुद्धियां रह गई हैं, उनका शुद्धिपत्र इस प्रकार है—

पृष्ठ	पङ्क्ति	अनपेक्षित शब्द	अपेक्षित शब्द
६७	११	अनुवर्ती	अन्तर्वर्ती
६८	९	ग्राह्यता	ग्राहकता

ये दो अनपेक्षित शब्द भी अपने स्थान पर शुद्ध हैं अतः पाठकों की सुगमता के लिए इनका अर्थ भी नीचे लिखा जा रहा है।

शब्दार्थ—

अनुवर्ती—किसी भाव का एकदम अनुसरण करने वाला दूसरा भाव। उदाहरणार्थ—कारण का एकदम अनुवर्ती कार्य होता है। क्रोध का साक्षात् अनुवर्ती मोह होता है इत्यादि।

ग्राह्यता—किसी भी प्रमेयविषय की निजी स्वाभाविक पहचान जिससे वह अपने निश्चित प्रमेय रूप में इन्द्रियबोध के द्वारा पहचाना जाता है। उदाहरणार्थ—घट में घटत्व, पट में पटत्व इत्यादि। प्रमेयता, वेद्यता, ज्ञेयता इत्यादि इसके समानार्थक शब्द हैं।

आलय—साधारण भाषिक प्रयोग में इस शब्द से घर का अभिप्राय लिया जाता है। घर ही तो हरेक जीवधारी का सच्चा ठौर-ठिकाना समझा जाता है। इसी आधार पर शैव परिप्रेक्ष्य में भी आलय शब्द से चित्-प्रकाश का अभिप्राय लिया जाता है क्योंकि वही तो हरेक पदार्थ के उद्गम और विश्रान्ति का स्थान है।

भोक्ता—अपने अनुकूल प्रमेयविषयों का उपभोग करने वाले प्रमाता को भोक्ता कहते हैं। संसार का हरेक जीवित भाव अपने अनुकूल प्रमेयपदार्थों का भोक्ता या उपभोक्ता होता है।

भोग्य—किसी भी प्रमाता के उपभोग का विषय बनने वाले पदार्थ को भोग्य कहते हैं। सांख्यमत के अनुसार पुरुष प्रकृति का भोक्ता और प्रकृति उसकी भोग्या मानी जाती है।

अहंकार–जड पंचभौतिक शरीर इत्यादि पर ही वास्तविक आत्मा का अभिमान रखने के जीवसुलभ 'मैं-भाव' को अहंकार कहते हैं। यह पशुभाव का सूचक है।

अहं/अहंभाव–देह इत्यादि से सर्वथा अतिक्रान्त वास्तविक आत्मा पर ही टिके रहने वाले 'मैं-भाव' को अहं/अहंभाव कहते हैं। यह पतिभाव का सूचक है।

उन्मग्न–सृष्टि दशा में समूचा विश्वप्रपञ्च, संवित् से अलग जैसा होकर, बाहरी स्थूल रूप में भासमान रहता है, यह उसकी उन्मग्न अवस्था मानी जाती है।

निमग्न–संहारदशा में समूचा बाहरी विश्वप्रपञ्च संवित्-स्वरूप में तदाकार बनकर निलीन रहता है, यह उसकी निमग्न अवस्था समझी जाती है।

शक्तिवैभव–परमेश्वर की मुख्य स्वातन्त्र्यशक्ति का बहिर्मुखीन प्रसार, जिसमें वह अनन्त शक्तिस्त्रोतों के रूप में प्रवहमान रहता है, शक्तिवैभव कहा जाता हैं। बहिर्मुख अवस्था में अनन्त शक्तिस्त्रोतों में प्रवहमान होते रहने में ही परमेश्वर के स्वरूपविकास की क्रीडा का रहस्य निहित है। विश्व का प्रत्येक पदार्थ यहां तक कि तुच्छातितुच्छ घास का तिनका भी पारमेश्वरी शक्ति का ही विकास होता है। यही परमेश्वर की दिव्य विभूति है।

उन्मेष–जिस अवस्था में परमशिव स्वाभाविक इच्छाशक्ति के बल से अपने ही अभिन्न शक्तिभाग को स्वरूप से बिलगा कर बाहरी स्थूल रूप में अवभासित करते हैं वह उनकी उन्मेष अवस्था कही जाती है।

निमेष–जिस अवस्था में परमेश्वर स्वरूप से ही बिलगाये हुए शक्तिभाग को फिर स्वरूप में ही (प्रकाश में) एकाकार बना देते हैं वह उनकी निमेष अवस्था समझी जाती है।

(संकेत–उन्मेष-निमेष के विषय में यह समझना आवश्यक है कि उन्मेष-अवस्था वस्तुतः उन्मेष-निमेषमयी, और निमेष-अवस्था वस्तुतः निमेष-उन्मेषमयी होती है। तात्पर्य यह कि इन दोनों अवस्थाओं से क्रमशः जगत् के उदय और प्रलय की अवस्थाएं द्योतित होती हैं परन्तु दैवी विधिविधान ऐसा है कि उदय अवस्था में भी युगपत् ही उदय एवं प्रलय, और प्रलय अवस्था में भी युगपत् ही प्रलय एवं उदय होते रहते हैं, अतः दोनों अवस्थाएं एक साथ ही उन्मेष-निमेष या निमेष-उन्मेषमयी ही होती हैं। वस्तुतः दोनों में अगाडी-पिछाडी का क्रम नहीं होता है। दोनों क्रीडाएं अक्रमरूप में ही चलती रहती हैं। परन्तु ये दोनों अवस्थाएं जगत् से ही सम्बन्धित हैं। शिव का न कभी उदय और न कभी प्रलय होता है अतः वह इन दोनों से अतीत हैं।

'यस्योन्मेष निमेषाभ्यां जगतः प्रलयोदयौ'। *(स्प० का० १)*

(प्रलय-उदय जगत् को होते हैं - शिव को इनसे कुछ लेना-देना नहीं है)

अख्याति :–यह शब्द 'अ+ख्यातिः' इन दो शब्दों का संयुक्त रूप है। मोटे तौर पर इस शब्द से ज्ञान के अभाव का अभिप्राय लिया जाता है–'अ-नही, ख्यातिः-ज्ञान' अर्थात् ज्ञान का अभाव। परन्तु ज्ञान के परिपूर्ण अभाव की अवस्था जैसी कोई अवस्था ही नहीं होती है। मत्तज्ञान, भ्रान्तिज्ञान, शिशुज्ञान, विपरीत ज्ञान, पशुज्ञान इत्यादि प्रकार की ज्ञान-अवस्थाओं को ज्ञान का पूरा अभाव नहीं कहा जा सकता है। अतः शैव संदर्भ में 'अख्याति' शब्द ज्ञान के पूरे अभाव का नहीं प्रत्युत अधूरे ज्ञान का वाचक है। संसारभाव के स्तर पर सारे ज्ञान तब तक अधूरे हैं जब तक आत्म परिचय की उपलब्धि न हो। अपने आप की जानकारी प्राप्त होने पर ही ज्ञान पूर्णज्ञान कहलाता है और उसी को शैव शब्दों में 'ख्यातिः' कहा जाता है।

संस्कृत व्याकरण के अनुसार निषेधवाची 'नञ्' अर्थात् 'अ' पूरे अभाव एवं अधूरे भाव दोनों का वाचक है अतः 'अख्यातिः' शब्द से अधूरे ज्ञान का अभिप्राय लेने में कोई विसङ्गति नहीं है।

अध्यवसा/अध्यवसान–बौद्धज्ञान (बुद्धि व्यापार से ही प्राप्त होने वाली जानकारी) के द्वारा किसी घट, पट इत्यादि प्रमेयपदार्थ के प्राप्त किए गए निश्चित नामरूपात्मक ज्ञान को अध्यवसा या अध्यवसान कहते हैं। हरेक अध्यवसा मोटे तौर पर बुद्धि व्यापार पर आधारित होने पर भी मूलतः परमेश्वर की विमर्श-शक्ति का ही स्पन्दन होती है।

अनुग्रहशक्ति–परमेश्वर की अनन्त शक्तियों में से एक ऐसी शक्ति जिसके आकस्मिक पात से आत्मा पर आवरण रूप में छाए रहने वाले तीनों (आणव, मायीय एवं कार्म) मल सहसा ग्रीष्मकाल में हिमानियों की तरह स्वयं ही गल जाते हैं, और अन्तः-बहिः आत्मज्योति की आभा फैल जाती है।

तिरोधानशक्ति–परमात्मा की वह शक्ति जिसके वश से आत्मा की प्रकाशमानता पर सहसा तीनों मलों का दुर्भेद्य आवरण छा जाता है और आत्मा संसारभाव में ही भटकते रहने पर विवश हो जाता है।

स्वलक्षणज्ञान–किसी भी पदार्थ का साक्षात्कार होने पर साक्षात्कार के पहले ही क्षण पर उसके विषय में उत्पन्न होने वाला शुद्ध प्रकाशमय और विकल्पों से रहित ज्ञान स्वलक्षणज्ञान कहलाता है। परिभाषा में इसको प्रथमाभास भी कहते हैं।

सम्भ्रान्त–ऐसे प्रमाता, जिनको आत्मविस्मरण हुआ हो और उसके फलस्वरूप जड शरीर, प्राण, बुद्धि, पुर्यष्टक एवं शून्य पर ही यथार्थ आत्मा का अभिमान रखते हों, सम्भ्रात कहलाते हैं।

आक्षेप– साक्षात् वाचक शब्दों का प्रयोग करने के बिना, चलते हुए प्रकरण इत्यादि से ही जिस तात्पर्य को सिद्ध किया जाए उसे आक्षेप कहते हैं। किसी की बात का विरोध करने को भी आक्षेप कहते हैं।

अनुभवऽच कहवऽटअ

सुश्री शारिका देवी जी

ज़ागिरोज़हअ (दुरदानस) पअन्यपानस
ज़ागिरोज़नस छुम न वार।
काम-क्रूध मोह ब्यय अहंकार
पत दोरान गुरच्य-सवार।
माज़ि मायायि हुन्द यि व्यवहार
अन ज़ानन प्यठ प्रहार॥
शक्तिपातऽच्य त्राव तअ नज़रा
ज़ागि रोज़नस यियि म्य वार।
ज़ागि रूज़िथ खुलि म्य च्योन द्वार
अद वातअ च्योन दरबार॥
तति वज़ान बाज्य तय सेतार
ज़ीव गछान छुय हुशियार
न छु बाजि तय न छु सेतार
चीतनच्य छय यि तार
सुय छुस ब बॅय छुस सुय
तति प्यवान सोर संसार।
दिह अभिमानुक क्या छुयि ज़ोर
जल लगान बरसॅय छु तोर।
राज़ बनिथय दीह भाव सोस
नावप्यवान छुस ज़ीव बिचोर।

यलि फेरि प्वुऽत ब्ययि वाति त्वुऽत
तीज़ सुय तेल्यस चुपऽरच
ज़ागि रोज़हँऽ पऽन्य पानस।
ज़ागि रोज़नस छुम न वार।

रूपान्तर

अनुभव की कसौटी

प्रो० मखनलाल कुकिलू

ताक में मैं बैठती
उस सुन्दरतम के लिए
पर ताकने को हूं तरसती
हाय कितनी बेबसी।

कामादि चारों रिपु दुर्निग्रह
दौडते बन घुड़-सवार
अन्धमाया का यही सब है अनोखा कर्मजाल
ज्ञान से वंचित जनों पर जोर से होता प्रहार॥

काश पडती आपके अनुग्रह की दृष्टि एक बार
सरल बनती ताकने की राह भी तब आरपार
ताकमें रह रह के तेरा खुल ही जायेगा तो द्वार
होगा वहां मेरा तुम्हारा
चिर-मिलन तब बारबार।

होते वहां झंकृत अनेकों वाद्ययन्त्र और सितार
जीव जिनके नाद को सुन सुन के होता होशियार।
वस्तुतः यह नाही वाद्यों नाही तन्त्री का ही राव
यह तो तन्त्री चेतना की जिसका स्वर है बेमिसाल।
वह तो मैं हूं मैं वही हूं, है यह विस्मयकर कथा
निखिल जगकी है नही रहती वहां कुछ सारता

जोर चलता है बहुत जब देहहन्ता का वहां
अर्गला झट द्वार का मुंह बन्द करती है तहां

चित् प्रमातानन्दघन होकर बना बेबस यह जीव
तब छुयेगा धाम फिर, जब हो स्व संवित् में विलीन
तेज फैलेगा चहुं ओर तेज पा होवे प्रवीण

ताक में मैं बैठती
उस मधुरतम के लिए
पर ताकने को हूं तरसती
हाय कितनी बेबसी॥

संस्मरण

यादें – सुनहरे पलों की

सुश्री प्रभादेवी जी

ईसवी सन् १९८९, २ मई को महाराज जी का शुभ जन्म-दिवस था। ९ मई को वर्षोत्सव पर महाराज जी ने किसी विशेष कार्यक्रम का आयोजन नहीं किया। केवल शिष्यों से कहा कि हम यदि ठीक रहे तो तुम सभों को तथा अन्य विजातीय प्रेमियों को भी भोजन का प्रसाद खिलायेंगे।

इधर १० मई से ईश्वर-स्वरूप जी का शरीर एकदम ढीला पड़ गया। उन्होंने इस रात्रि के भोजन के लिए खरबूज़े की ककडी बनवाई और उसी का रस भोजन के साथ पिया। सारी रात गुरुवर्य को नींद न आई। वे दिशा जंगल करने बार बार स्नानागार में जाने लगे। यहां तक कि बार बार वस्त्र निकालने के प्रयास का कष्ट करने के भय से महाराज जी ने सभी वस्त्र निकाल दिये। केवल कौपीन पहन कर 'फलश' के ऊपर खड़े खड़े रहने लगे। दो तीन घंटे वे इसी रूप में व्यतीत कर देते थे। मुझे तथा आदरणीय देवी जी को अपने पास ऊपर की मंज़िल में बुलाया। हम दोनों ने जब महाराज की यह अवस्था देखी तो हम घबरा गये। देवी जी ने कहा–महाराज जी हम डाक्टर को आने के लिए कहेंगे। उत्तर में

गुरुवर्य ने कहा—हम ने अब डा० की कोई दवाई नहीं खानी है। हम स्वयं तपोबल से ही रोग-निवृत्ति करेंगे। तीन दिन महाराज जी ने इसी रूप में व्यतीत किये। स्नानागार की सभी दीवालों को स्वयं मिट्टी से धोया। केवल यही रट लगाने लगे—सभी जूठा है। यह सभी माया है। माया का ही साम्राज्य चारों ओर व्याप्त है। अतः कपड़े पहनना भी माया ही है। हम दोनों सारी रात महाराज जी के पास ही बैठे रहे और सतृष्ण नेत्रों से इस अपूर्व लीला को देखते रहे। महाराज जी पूर्ण विमर्श-परायण थे अतः नींद का प्रश्न ही समाप्त हुआ था। हमारी नींद भी काफूर हो चुकी थी। महाराज जी कशमीरी भाषा में कहने लगे—"अथ कंदि प्यव स्वरूप नाव" अर्थात् इस परावस्था में आकर इसी शरीर का नाम "स्वरूप" पड़ा। साथ ही यह वाक्य भी कहते रहते थे—प्रातः कालच्य न्यन्दर गयि प्राणहर, जागृत गव प्राणकर। अर्थात् प्रातः काल की नींद प्राणों को समाप्त करने वाली है और जागृत प्राण-दायक है। इसी भांति अलौकिक शिक्षायें देते हुए पौ फटी। हमने महाराज जी से कुछ नाशता चाय आदि पीने के लिए सनम्र प्रार्थना की तो कहने लगे हम अनशन करके ही स्वस्थ रहेंगे। छः दिन गुरुवर्य ने कुछ भी नहीं खाया। हम सभी घबरा गये। खाना पीना तो दूर रहा अपनी सुध-बुध भी विमर्श परायण होने से खो बैठे। वे दिन रात खड़े खड़े रहने लगे। कमरे के किवाड़ में चिटखनी बन्द कर देते थे तो बाह्य कलना भूल जाते थे। एक दिन प्रातः ही चिटखनी बन्द कर दी। हम दोनों प्रतीक्षा करने लगे कि किवाड़ कब खुलेगा। शाम के पांच बजे तक जब दरवाज़ा नहीं खुला तो देवी श्री शारिका जी तथा मैं बहुत ही भयभीत हो गये। हम ने दो विदेशी भक्तों को सीढ़ी से ऊपर जाने की अनुमति दी। बाहर से सीढ़ी लगाकर जब उन्होंने झांका तो देखा महाराज जी दीवाल के साथ एकाग्रवृत्ति में आकर खड़े थे। उन्होंने ज़ोर से खिड़की को खटखटाया तो महाराज जी ने किवाड़ की कुंडी खोल दी। हम दोनों भीतर प्रविष्ट हुए। हमें देखते ही महाराज जी ने कहा—तुम क्यों घबरा रहे हो। हम तो अनशन करने से ही शरीर को स्वस्थ करेंगे। देवी जी ने सविनय प्रार्थना की—महाराज जी आप कृपया किवाड़ में कुंडा न लगायें। महाराज जी दयालु तो थे ही, देवी जी की प्रार्थना को सहर्ष स्वीकार किया और वचन दिया कि हम अब किवाड़ बन्द नहीं रखेंगे किन्तु शर्त यह है कि हमारे कमरे तथा अंगनाई में भी पांच व्यक्तियों के अतिरिक्त कोई नहीं होना चाहिये। महाराज जी ने नाम लेकर कहा—तुम दो, विदेशी दो भक्त और इन्द्र जी रैना यही पांच मूर्तियां हमारे दृष्टि-पथ में आने चाहियें। हम दोनों ने हामी भर दी—ऐसा ही होगा। उसी समय से महाराज जी अपने तखतपोश पर लेटे रहे। हम ने दूध पिलाया तो वह भी अति कठिनता से कंठ से नीचे जाता था। विमर्श की इतनी गहनता थी, दूध निगलना भी आयास लगता था। यहां तक कि मुंह खोलने और बंद करने के लिए भी सचेत करना पड़ता था। कोई भी श्लोक गुनगुनाते तो उसके आगे 'अ' वर्ण लगा देते

थे। जैसे—कर्पूर गौरं करुणावतारं संसार सारं भुजगेन्द्र हारं सदा वसन्तं हृदयारविन्दे भवं भवानीं सहितं नमामि। इसे यूं कहते थे :—

अकर्पूर अगौरं, अकरुणावतारं असंसार असारं
अभुजगेन्द्रहारं, असदा अरमन्तं अहृदयारविन्दे
अभवं अभवानीं असहितं अनमामि।

'अ' वर्ण को हर शब्द के पूर्व रखने का मर्म क्या था, इसे हम न समझ सके। स्नानागार में जब जाते थे तो घंटों पानी से भरी हुई चिलमची को दूसरी खाली चिलमची में उढेलते जाते थे। गरम पानी के नल को खोलते थे, स्वयं ठंडे जल से नहाने लगते थे। देवी जी ने महाराज जी की जब यह लीला देखी तो उन्होंने दो पाश्चात्यवासी भक्तों को स्वामी जी महाराज के कमरे में ही रहने की अनुमति दे दी। एक तो रात के बारह बजे तक उनके पास बैठा रहता था और दूसरा प्रातः पांच बजे तक बैठा रहता था हम दोनों सारी रात ऊपर नीचे करते रहते थे। रात्रि में महाराज जी लेटे-लेटे एक नवीन जगत् में विचरण करने लगते थे। महाराज जी अपनी भुजाओं तथा जंघाओं को ऊपर की ओर खड़ा करके अनेकों प्रकार के न्यास करते रहते थे। महाराज जी की आकृति लावण्यमय होती जाती थी। खाने पीने के बिना, उनका मस्तिष्क तेजमय होता था। पूरे पांच बजे वह शौच आदि से निवृत्त होकर, एक पाव दूध में पानी डलवा कर एक लोटा दूध का पीते थे। फिर सारा दिन कुछ नहीं खाते थे। लेटे लेटे स्वयं श्लोक आदि पढ़ते थे और हमें भी श्लोक पढ़ने के लिए कहते थे। यह अवस्था महाराज जी की आठ दिन रही। इस के बाद तनिक हमें पहचानने लगे। पहचान कर भी पूर्ण रूप से अपने आनन्द में ही मग्न रहते थे। एक दिन हमने महाराज जी को टहलने के मिस से बगीचे में लाने का प्रयास किया। वे धीरे धीरे अंगनाई में आकर एक दो घंटे कुर्सी पर विमर्शपरायण होकर बैठे। तदनन्तर फिर अपने कमरे में चले गये। यह रूप भी दो चार दिन रहा। इसके बाद धीरे धीरे हम लोगों के हितार्थ तनिक बहिर्मुख-वृत्ति में आने लगे। उस समय हमने मन ही मन में प्रार्थना की—हमें अर्जुनदेव के शब्दों में अपना वही मानवीय रूप दिखाइये—"तेनैव रूपेण चतुर्भुजेन" फिर क्या था - सर्वज्ञ गुरुदेव पंद्रह दिनों के बाद ही पूर्ववत् अपना सभी व्यवहार करने लगे। अपनी आध्यात्मिक अवस्था पर आवरण डाल कर जागतिक शरीर में आ गए किन्तु छाप उसी आनन्द की रही। अब तो महाराज जी की वह दुर्वासा की क्रोध-मूर्ति, नारायण की शान्त तथा आह्लादमय मूर्ति में परिवर्तित हो गई। इसी रूप में रहकर एक दिन बहुरूपगर्भ स्तोत्र का अंगरेज़ी भाषा में उल्था किया। मालिनी-विजय-वार्तिक बांचने लगे। मालिनी-विजयोत्तर तन्त्र पढ़ा। उसके बाद तन्त्रालोक प्रथम आह्निक को टीका सहित पढ़ने लगे।

कई दिनों के बाद मौका देखकर मैंने महाराज जी से साहस बांधकर पूछा—भावावेश में आकर आप श्लोकों के प्रथम अक्षर के साथ 'अ' वर्ण क्यों लगा देते थे? तो उत्तर देते हुए कहा—अ शिव-वाचक है। अ का ही साम्राज्य चारों ओर व्याप्त है तभी तो कहा है—

शिवो दाता, शिवो भोक्ता, शिवः सर्वमिदं जगत्।
शिवो यजति यज्ञश्च, यः शिवः सोऽहमेव च॥

दूसरा प्रश्न मैंने महाराज जी से यह किया—आप ने दो महीने यह लीला किस प्रयोजन से की, तो इस के उत्तर में कहा—नौ मई नववर्ष के दिन ज्योतिषियों ने हमारी आयु १९८९ में ही समाप्त होनी कही थी। हमने भगवान् शंकर से दो वर्ष की अवधि मांगी, इसीलिए यह काया-कल्प करना पड़ा। यह उत्तर सुनकर हम दोनों उनके चरणों में नत-मस्तक हो गये।

जय गुरुदेव।

चिंतन

ललद्यद या लल्ल द्यद?
ललेश्वरी या लल्लेश्वरी?

डॉ० रतनलाल शांत

मल व्वंदि गोलुम
जिगर मोरुम
ते'लि 'लल' नाव द्राम
ये'लि दऽल्य त्राऽव्यमस तऽत्य्।

ललेश्वरी के इस प्रसिद्ध वाक के दो अर्थ लिए जा सकते हैं। एक यह कि "मेरा नाम 'लल' तभी से चल पड़ा, जब मैंने हृदय से मलिनता हटा दी, अपने जिगर को वश में किया और अपने प्रभु के सामने (भिक्षा में) अपना आंचल फैला दिया।" अर्थात् यह सब होने से पहले मेरा नाम 'लल' नहीं था। यह नाम मैंने शम और दम से अर्जित किया। यह नाम मेरा जन्म से, मां बाप द्वारा दिया हुआ नहीं। यह नाम, साधना में मेरी खास पहुंच के बाद

ही, या किसी विशेष घटना के बाद ही मुझे प्राप्त हो सका। वह घटना भक्ति या योग या साधना के किसी विशेष चरण पर पहुंचने का प्रतीक है और उस साधना में मन को वश में करना तथा अपने आराध्य के सामने खुद को समर्पित करना ज़रूरी था, जो मैंने किया, तब कहीं जाकर 'लल' नाम से प्रसिद्ध हुई।

ललेश्वरी के जीवन के बारे में जो ज़बानी या लिखित परम्पराएं हमतक पहुंची हैं उन में एक विशेष घटना को बड़ी अहमियत दी जाती है और उस घटना से लल के 'कायाकल्प' को जोड़ा जाता है। कायाकल्प अर्थात् साधना की 'सच्ची' राह को प्राप्त कर के उस पर चलने से उद्देश्य की प्राप्ति यानी 'सच्ची' सिद्धि। वह घटना क्या है?

पटना यों है। एक बार वह (जाने उसका माता पिता का दिया हुआ नाम क्या था) नंग धड़ग घूमती हुई एक बाज़ार में प्रसिद्ध मुस्लिम प्रचारक शाह हमदान (जिसने लाखों हिंदुओं को मुसलमान बनवाया) के सामने पड़ी, तो पहली बार किसी 'मर्द' (अर्थात् मर्द-ए-मोमिन) को देखकर शर्मा गई। लाज की रक्षा करने पहले एक पंसारी की दुकान में घुसी तो उसने 'पगली' को निकाल बाहर कर दिया। फिर नानवाई की दुकान में शरण पाने गई। उसने भी जब स्वागत नहीं किया तो उसके जलते तन्दूर में कूद पड़ी। बाहर निकली तो स्वर्णमंडित वस्त्र पहनकर। और इस प्रकार हमदान के कारण वह पगली एक आरिफ़ा (रहस्यमयी सिद्धा) बन गई। फिर तो वह क़दम क़दम पर इसलाम के 'नूर' से 'मुनव्वर' होकर इरफ़ान के गीत गाती रहीं। मगर इस घटना से पूर्व उसके नग्न पेट का मांस लोथड़े (लल) में लटक गया तथा उसकी लाज को ढक दिया। इस प्रकार वह 'लल' नाम से प्रसिद्ध हुई। लल (लोथड़े) का लटक जाना उसके लिए वरदान सिद्ध हुआ। आदि आदि —।

यह हमारा दुर्भाग्य समझिए कि लल से संबंधित यह 'घटना' आज तक प्रचलित है और कुछ कहावतें इस घटना से जुड़कर इसको और दृढ़ बना गई हैं। जैसे—आयेयि वाऽनिस गऽयि कांदरस। यह कहावत, स्पष्ट ही, अर्थहीन है और वास्तविकता से इसका कोई संबंध नहीं। कोई भी देख सकता है कि वोन्य् (पंसारी) किसी भी दृष्टि से कांदुर (नानवाई) से कमतर नहीं होता, उस पर देवी लक्ष्मी की कृपादृष्टि वस्तुतः उसकी अपनी समझ और वणिक् बुद्धि पर निर्भर होती है।

इस घटना को पहली बार एक पंडित इतिहासकार बीरबल काचरू ने सन् १८३५-३६ ई० में अपने ग्रंथ "मजमूआ-अल-तवारीख" में दर्ज किया। जाने उन्होंने यह कहां से ली, इसका स्रोत उन्होंने नहीं बताया है। उनसे पहले इतिहास की कुछ पांडुलिपियों में लल को एक ऐसी ध्यानमत्त चमत्कारी स्त्री मात्र बताया गया था, जो जगह जगह भटकती थी। इस बात का ज़िक्र सब से पहले ज़ोनराज ने किया। अपनी राजतरंगिनी में उन्होंने केवल

इतना लिखा कि एक दिन सुलतान अलाउद्दीन के बेटे शहाब-उद्दीन को शिकार के दौरान तीन योगिनियां (वनचरियां) मिलीं, जिन की मुखिया योगिनी ने उसे एक मदिराचषक दिया आदि आदि। बाद के (फारसी) इतिहासकारों ने 'मदिरा' के स्थान पर 'शरबत' की कथा जोड़ दी। 'लल' का नाम न जोन राज ने ही लिया था और न बाद के कई फारसी इतिहासकारों ने लिखा था। आगे चलकर सन् १६५४ ई० के 'असरार-उल-अबरार' नामक मसौदे में बाबा दाऊद मुशकाती ने पहली बार उपर्युक्त ध्यान योगिनी को 'लल्ल आरिफा' कहा। इसी में पहली बार यह बताया गया कि 'लल्ला' नग्न घूमा करती थीं। पर इस इतिहासकार (मुश्काती) ने शाह हमदान का न नाम लिया और न कोई संकेत ही किया। इस प्रकार स्पष्ट होता है कि लल के नग्न भटकने, योगिनियों के साथ जंगलों-वीरानों में घूमने, शहाबुद्दीन का सामना होने तथा शाहहमदान के साथ ऐसी मुलाक़ात होने जिस से लल इसलामी रंग में रंग गयी, आदि घटनाएं समय समय पर उनकी जीवनकथा में जोड़ी जाती रहीं। असली जीवन कथा के अभाव में लोकमानस में (मुसलिम अधिसंख्य के मन में) लल को इसलाम में दीक्षित करके "प्रकाशस्थान" पहुंचने की दंत कथा ज़्यादा विश्वसनीय बन गई। दुर्भाग्य यह कि इन दंतकथाओं और मिथकों का आरंभ एक हिंदु के ग्रंथ से हुआ और आज तक हिंदू भी इन को सच मानते रहे हैं। मुसलमानों के लिए यह कथा सोद्दश्य है क्योंकि इससे यह साबित होता है कि यह भटकी हुई हिंदुआनी "इसलाम के नूर से प्रकाशित" होकर ही 'आरिफ़ा' बन गईं। हिंदुओं ने आंख मूंद कर इसे मान लिया। लल को 'लल्ला' और ललेश्वरी को 'लल्लेश्वरी' लिखने का कारण यही है। इस प्रवृत्ति को अब रोक लगाने की ज़रूरत है।

पं० आनंद कौल ललेश्वरी से संबद्ध निबंधों में जो Indian Antiquary Calcutta में समय समय पर छपते रहे, लल का ससुराल का नाम 'पद्मावती' बताते हैं। विद्वानों का कहना है कि यह नाम पद्मपुर (पांपुर) से मिलता जुलता होने के कारण ठीक हो सकता है। पर है यह भी केवल अनुमान। वास्तव में इतिहासकारों के सामने यह समस्या रही है कि 'लल' का अर्थ "मांस का लटकता हुआ लोथ" ही किसी तरह सिद्ध हो जाए। यह उनका मां बाप का दिया नाम हो सकता है, यह बात हज़म करने को वे तैयार नहीं हैं। लोथ की बात एक तरह से लल के 'नंगा नाचने' के साथ भी ठीक बैठती है, क्योंकि इस से उनकी लाज बचाने का एक प्राकृतिक उपाय निकल आता है।

आश्चर्य की बात यह है कि 'नंगा नाचने' का शब्दार्थ लिया गया – "निर्वस्त्र भटकना"। इस तर्क से हमें इस वाक् का (सुय मे' ललि गव वाख तुं वचुन/तवय ह्योतुम नंगय नचुन) अर्थ यह करना होगा कि लल ने जब अपने गुरु से दीक्षा ली और गुरु ने उसे

'बाहर' से 'भीतर' प्रवेश करने की सलाह दी, तो उसने कपड़े उतार दिए, आखिर 'भीतर' तो कपड़ों की ज़रूरत होती नहीं। यह अर्थ करके लल के कथन की सारी गहराई, सारी गंभीरता, कविता की सारी कला, भाषा के आलंकारिक प्रयोग की लल की सारी क्षमता को एक ही बार में भुला दिया गया। बल्कि एक सम्मानित पंडित साहब ने 'नंगय' शब्द को सिकी ''नोंगुय'' नामक काल्पनिक फूल से जोड़ दिया, जो उन के अनुभव और देखे हुए के अनुसार ''नाचता है''। अर्थात् लल कहती हैं कि ''तभी, उसी दिन से, मैंने ''नोंग'' फूल की तरह नाचना शुरु किया।'' यानी कि किसी और 'नाचने वाली' वस्तु जैसे पक्षी, हवा, जल का उदाहरण न देकर लल ने उस अनदेखे और अनसुने फूल से अपनी तुलना की। लल ने कल्पना के कुलाबे नहीं मिलाए थे, इन 'आलोचक' महोदय ने ज़रूर निकाले। गर्ज़ यह कि 'नंगय नचुन' वाला वाक् हमारे लिए समस्या ही रहा क्योंकि हमारी मोटी अक़ल में इसका सांकेतिक अर्थ नहीं आया। शायद हमारे इसी असमंजस का परिणाम यह निकला कि लल के नाम को ही समस्या बनाया गया और लल के बचपन पर ही संदेह की छाया पड़ गई।

आखिर 'लल' में इतनी क्या असाधारणता है कि यह कश्मीरी पंडित लड़की का नाम नहीं हो सकता? क्या आज तक हमारी कई बेटियों का नाम ''ललिता'' रखने की परंपरा नहीं है? क्या ललिता को संक्षेप में आज तक 'लल' नहीं कहते? क्या ललिता को आदर से आज भी 'लल जी' कहके और प्यार से 'ललय!' कहके नहीं पुकारा जाता? फिर यह क्यों भुलाया जाता है कि ललके विवाहित जीवन से जुड़ी यह कहावत आज तक प्रचलित है–''होंड माऽरितन किनुँ कठ, ललि निलुँवठ च़लि नुँ ज़ांह''। यह तब की बात है जब वे ससुराल छोड़कर 'नंग धडंग' भटकने नहीं निकली थी, जब उनका तथाकथित सामना शाह हमदान से नहीं हुआ था कि उनके पेट से एक लोथ (लल) लटक जाता।

हिंदी में 'लल्लधद' या लल्लेश्वरी लिखे जाने का कारण भी यही है कि फारसी में 'लला' न लिखकर ''लल्ला'' (आरिफा) लिखा गया और फारसी वाले इस नाम का मूलस्त्रोत ढूंढ़ते ढूंढ़ते आखिर शाहहमदान के इसलामी प्रचार से इसको जोड़ने में सफल ही हुए। वरना इतिहास के तमाम आरंभिक फारसी मसौदों का अध्ययन करने से इस बात का संकेत कहीं नंहीं मिलता कि लल और हमदान कहीं मिले होंगे। यह बात १९ वीं सदी में ही चल पड़ी और आजतक चल ही रही है। फिर इसमें और बातें भी जुड़ती गईं। यहां तक कि बिजबिहाड़ा (श्रीनगर से ३५ कि.मी. दूर) में ललद्यद की एक कब्र भी तय की गई, क्योंकि उनके अनुसार वह जन्मी भले ही 'नार' में, अंत में उसे 'नूर' में शरण मिल गई।

पर हम लल का यह वाक् देख सकते हैं :–

हा च़्यता कवुॅ छुय लो'गमुत परमस
कवुॅ गो'य अपज़िस पज्युक ब्रोंत
दुॅशि बो'ज़ वश को'रनख परदरमस
यिनुॅ गछनुॅ ज़्यनुॅ मरनस क्रोंत।

इस वाक में मन को (और मानुस को) कवयित्री कहती है कि परधर्म के बस में क्यों हुई जा रही है तेरी मंद बुद्धि (दुॅशि ब्बद)। झूठ को देखकर सच का भ्रम क्यों हो रहा है तुझे? पराईमदिरा का चस्का क्यों पड़ने लगा है तुझे? पर धर्म को पराई मदिरा कहकर लल ने इसलाम की आंधी में ढहरहे हिंदुओं को जगाना और चेताना चाहा है। और इस प्रकार के वाकों में अर्थ की कोई दुविधा नहीं। इनसे साफ लगता है कि लल 'परायों' को उनके आचरण तथा आस्था के कारण परख चुकी थी। यदि वह 'मर्द' के सामने झुकी होती तो उसके मन में तथाकथित मर्द के प्रति तथा उस के नए धर्म के प्रति आदर भाव होता। हमें लल की भाषा, उस समय की कश्मीरी भाषा के रूप, उस समय की धार्मिक तथा सामाजिक स्थिति को समझना चाहिए, तब कहीं जाकर हम अपनी ललमाता के प्रति सही सम्मान प्रकट कर सकेंगे।

अब हम कह सकते हैं कि ''ते'लि 'लल' नाव द्राम'' का सही अर्थ केवल है--तभी तो मेरा नाम फैला, मैं ने सफलता प्राप्त की, मैं प्रसिद्ध हुई। इस वाक में 'लल' शब्द केवल इसलिए है कि पंक्ति पूरी हो और उस परंपरा का पालन हो, जिसके अनुसार कवि अपनी कविता की किसी पंक्ति में अपना नाम बिठा देते हैं कि यह पंक्ति पढ़ते हुए लोग इसके रचयिता का नाम न भूल जायें।

अस्तङ्गतवति प्राणे त्वपानेऽभ्युदयोन्मुखे।
तावत् सा कुम्भकावस्था योगिभिरनुभूयते॥

When the outgoing breath, which travels from the centre of the eyebrows to external twelve finger spaces, is over and the incoming breath has yet to begin, there is an automatic pause which a yogi realizes and where he remains one pointed.

Swami Laksman Joo Maharaj

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NOTIFICATION

The Board of Trustees in their meeting held at Jammu on 3rd/4th October, 1996 decided to amend the Rule 16 (sub-para 2) of the Rules and Regulations pertaining to the Meetings/Quorum as in para 3 below. The original Rule, as laid down in 4th May, 1992 stood as under :-

"The Trustees may meet as often as necessary. However, one meeting per month will be held. Any two Trustees present in person shall constitute a quorum. Trustees may elect one among them to Chair the meeting".

2. This Rule was amended on 11th July, 1994 to read as under :-

   "The Trustees may meet as often as necessary. However, at least, one meeting in three months willbe held. Any two Trustees present in person shall constitute a quorum. Trustees may elect one among them to chair the meeting."

3. The amended Rule will now be as under :-

   "The Trustees may meet as often as necessary. However, three meetings, at least, in a year, shall be held one each at Delhi, Srinagar and Jammu during January/February, June and October each year respectively. All the four Trustees shall be present in the meeting(s). Trustees may elect one among

them to Chair the meeting(s).

By order of the Board of Trustees. *Sd/-*

(I.K. Raina)

Secretary

AN APPEAL

Vide Codocil to HIS WILL dated 28.7.1988, Swami Lakshman Ji Maharaj added the following to the original WILL dated 8.12.1984 :-

"Provided Smt. Sharika Ji and Smt. Prabha Ji shall have absolute power of disposal of all movable property in the shape of furniture, fixtures, utencils, bedding and all other things in the immovable properties which shall be in their use and control after my demise and the Board of Trustees shall not question their right of disposal of any movables, if they so choose to do'."

2. It has come to the notice of the Board of Trustees that this provision in the WILL is being erroneously interpreted to mean that Books, Manuscripts, Cassettes (on different aspects of Kashmir Shaivism in the voice of Swami Ji Maharaj) are also included in the movable property like furniture, fixtures, utencils, bedding and can be disposed off (or made use of for commercial purposes). If this interpretation is presumed to be correct, it will defeat the spirit of other provisions of the WILL particularly the following provisions :-

   "All my life I have tried to discipline my mind and liberate it from all earthly desires, in pursuit of knowledge especially Shaivism. In pursuit of the object I propose to create a Centre for the Propagation of Shiva Philosophy of Kashmir School as a place for Meditation, discourses, meetings and Satsang."

   "The Board of Trustees shall frame such Rules as may be necessary for the administration of the Trust and for the preservation and protection of the Trust Property. The Trustees are enjoined to see that the purpose of the Trust is carried out in letter and spirit."

3. In addition to what has been stated in para 2 above, it may be mentioned that a particular manuscript of Swami Ji Maharaj, written in his own hand, with a cover page also, was got printed by a disciple, without the knowledge of the Trust. This is a clear cut piracy.

4. It is, enjoined upon all the Devotees/Disciples/others, who may be in possession of any material of Swami Ji Maharaj in the shape of written material manuscripts, taped Cassettes on various aspects of Kashmir Shaivism etc. etc., they may kindly surrender the same to the Trust for being

used in the manner laid down by Swami Ji Maharaj. Any deviation may lead to judicial proceedings against the defaulters.

Sd/-
I.K. Raina,
Secretary/Trustee.

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OFFICE OF THE
COMMISSIONER OF INCOME TAX
AMRITSAR

DATED AMRITSAR THE 15-11-1996

To
The Secretary,
Ishwar Ashram Trust, Mohinder Nagar,
Canal Road, Jammu.

Dear Sir,

Sub :- **Exemption u/s 80-G of the I.T. Act, 1961 in respect of donations made-Regarding**

Please refer to your letter No. --´26/6/1996. regarding the grant of exemption u/s 80-G of the I.T. Act, 1961 in respect of the donations made to Ishwar Ashram Trust, Mohinder Nagar, Canal Road, Jammu.

It is certified that on the basis of the facts stated by you, the donations made to the said Institution/Trust/Society. Association qualify for exemption under section 80-G of the Income-tax Act, 1961.

This certificate shall hold good upto the period ending 31/3/1998 subject to your continuing to satisfy the conditions as laid down in sub-section (5) of Section 80-G of the said Act.

Sd/-
(E. SAROD)
COMMISSIONER OF INCOME TAX
AMRITSAR

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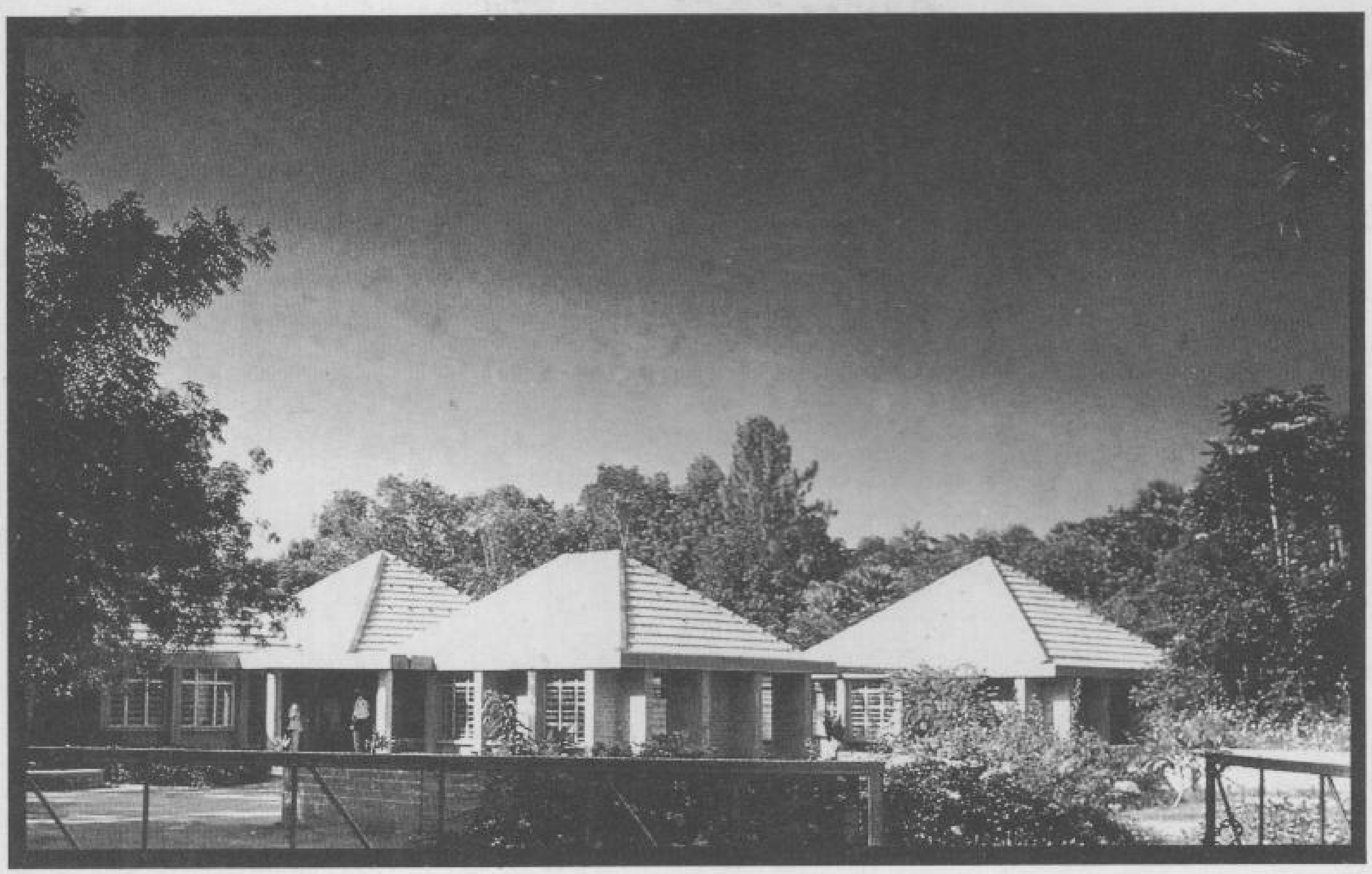

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